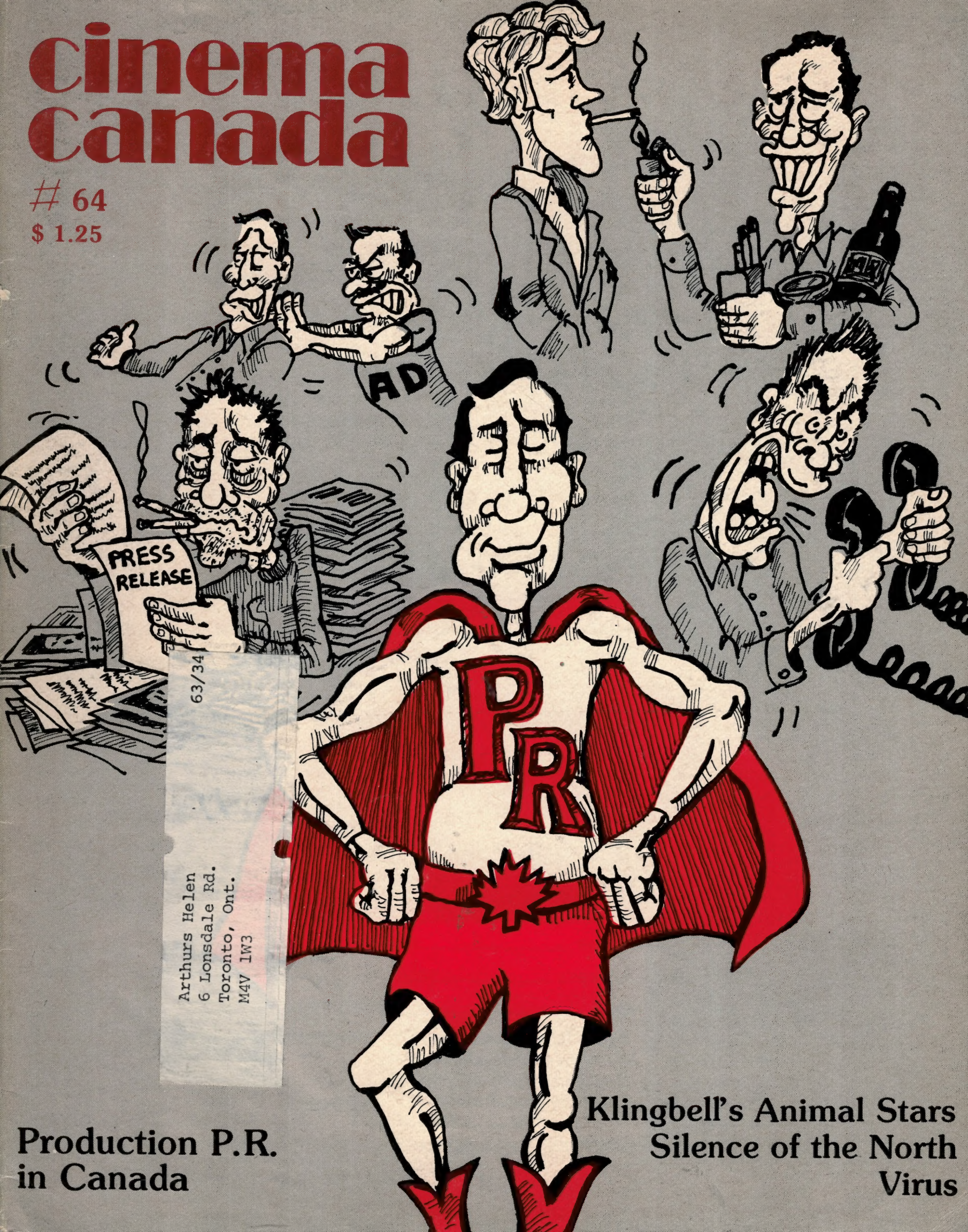


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Cover: Emmanuel Papadakis' drawing says it all. P.R. power is born once the trials of press releases, crew relations and star wars are all weathered. Here, to tell it as it is, are Canada's leading production P.R. people. See p. 11.

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George C. Scott, chosen Best Foreign Actor for his role in *The Changeling*. The film won eight of seventeen Genie Awards on March 20, including Best Picture.

IN PROGRESS...

Virus

The following credits were received from the production company and seem to indicate Canadian performers to the exclusion of others.

p.c. Haruki Kadokawa Films Inc. **p. assist.** John Roberts, Glen McCloud **assoc.p.** Takashi Ohashi, Yutaka Okada **loc. unit man.** Jason Paikowsky (Canada) **assoc.p./man.** Susan A. Lewis (Canada) **p. account.** Molly Tharyan **p.sec.** Françoise McNeil, Susan Keleman (assist) **d.** Kinji Fukasaku **a.d.** Tony Rainbow (1st-Canada), Jesse Nishihata (2nd-Canada) **dial.** coach/cast. Howard Ryshpan (Canada) **cont.** Toshiko Adilman (Can.) **art. d.** Yoshinga Yokoo, Tom Urquart (assist.) **set dress.** Patricia Gruben (Can.), Michael Bowkett (tech.), Fernand Durand (props.), Don Miloyevich (props.), Akemi Tanaka (assist. props.) **draftperson** Lindsey Goddard **d.ph.** Daisaku Kimura **cam.** assist. Masahir Kishimoto, Toshifumi Nobusaka, Tsutomu Takada **gaf.** Hideki Mochizuki **light tech.** Isao Koyama **key grip** Jim Craig (Can.) **best boy grip** Daniel Narduzzi (Can.) **elec.** Adam Swica (Can.) **sd. mix** Kenichi Benitani **sd. tech.** Minoru Nobuoka **boom** Brian Richmond (Can.) **ed.** Akimasa Kawashima, A. Suzuki **ward.** Kat Moyer (Can.), Arthur Rowselle (Can.) **make-up** Kathleen Mifsud (Can.) **hair** Tom Booth **transport co-ord.** Robert Bartman **stills** Takeshi Ikeda **APS rep.** Grace Yu **p. interpreters** Shizuki Kumada, John Wales, Maya Koizumi, Takeshita Kazumi **dailies p. assist.** Marilyn Hammond, Howard Hutton **dailies assist.** set dress Jackie Field **dailies cont.** Nancy Eagles **dailies special effects** Mark Mollen l.p. Richard Ayres, John Bayliss, Jim Bearden, Cec Linder, Ken Camroux, Eve Crawford, Martin Donlevy, John Evans, Ted Follows, Colin Fox, Jon Granik, Dick Grant, David Gardner, Stuart Gillard, Ron Hartmann, Matt Hawthorne, Peter Heppleston, Ara Hovan, Alfred Humphreys, Julie Khaner, Diane Lasko, Pat Leggo, Jefferson Mappin, Terry Martin, George Wilbur, Jan Muszynsky, Tyler Miller, Ian MacKenzie,



photo: Takeshi Ikeda

Stephanie Faulkner (far left), Cec Linder (in the hat), Eve Crawford (far right) and company

Charles Northcote, Laura Pennington, Ken Pogue, Roger Periard, John Rutter, Larry Reynolds, Kate Reid, Henry Ramer, Danielle Schneider, George Toulaiatos, Gordon Thomson, Michael Tough, Chris Wiggins, William Binney, Nicholas Campbell, David Griffiths **pub.** Isao Natsuki **col.** 35mm **year** 1979

Virus is a fifteen million dollar (U.S.) sci-fi epic being shot in six different countries. With almost four million of the total being spent in Canada, we could develop a yen for doing things the Japanese way.

There are fifteen Canadian actors with

speaking roles in the film and literally hundreds of extras. Arriving on the set each day was like old home week, and before it was over I felt as if I had run into almost every Canadian actor I have ever worked with. There is a fulltime Canadian crew of thirty-nine, with an occasional ten to fifteen extra crew. In an industry that chronically suffers from underemployment, this is good news indeed; especially since **Virus** was shooting in Canada during the winter months, normally a slack time for Canadian filmmaking. "Now," to massacre the Bard of Avon, "is the winter of our discontent, made glorious summer by this Land of the Rising Sun."

And get this! All the money for the film was raised in Japan, where they expect to recoup all of their investment. There is no Canadian co-production money, or CFDC funding, involved in **Virus**. More films of this nature could help solve Canada's balance of trade deficit.

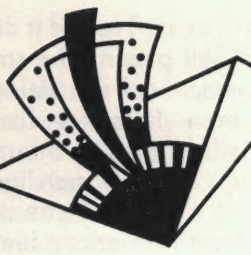
If all goes well with **Virus** internationally, the producers hope to shoot more features in Canada. It will be very interesting to see how the marketplace responds to the film, because its style is

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photo: Takeshi Ikeda

Virus attacks the splendid setting of Machu Picchu in the Peruvian Andes

distinctly different from most of the Hollywood fare that dominates the international market. A short-term vogue might even be generated for this genre, similar to that created by the spaghetti western a few years ago.

Judging from rushes I saw at Film House, the style is more abstract and perhaps more demanding of an audience than typical North American product.

There appears to be a strong influence from traditional Japanese Kabuki, and the director apparently likes a full, rich film frame with lots of ensemble action by the cast. He seems to revel in complicated physical movement by groups of actors. Because of the shooting style, working on **Virus** was certainly a unique experience for performers used to acting in North American films.

As a former Texan, I found it delightful to discover myself playing the small part of a German officer (all my dialogue was in German) in a Japanese film being made in Canada. What an international mélange! To quote the punch line of that tea commercial, "Only in Canader, eh?"

Work on a North American film generally scans as follows: the scene is run through a time or two with the director while he decides how to block and shoot it; then the scene is lit; shooting begins and continues until a good "master" or establishing shot is made with appropriate reverses, close-ups and cutaways; only those shots that are deemed acceptable are printed. The Japanese approach to filmmaking is very different. When the actors arrive on the set the lighting is already done, which infers a good deal of pre-planning. Then the director describes the action to the performers through an interpreter. This is rehearsed exhaustively — fifteen to twenty times is not unusual — until the director and the d.o.p. (who also functions as head cameraperson) are satisfied. Finally, the action is shot, usually in one or two takes at most, and occasionally employing as many as five cameras simultaneously.

For a North American actor, this can be quite a singular experience. Our way of shooting is looser, less controlled, giving an actor more room for spontaneous creativity. The Japanese style of shooting requires more discipline, and there is a



photo: Tom Booth

Jim Bearden, a Texan-Canadian-German, in **Virus**

constant battle to bring a feeling of freshness to very rehearsed and regimented action.

Working through an interpreter is a trying experience, primarily because it is time consuming, and — to the uninitiated — a bit inhibiting. The first couple of days on the set I was reluctant to question the director simply because the logistics



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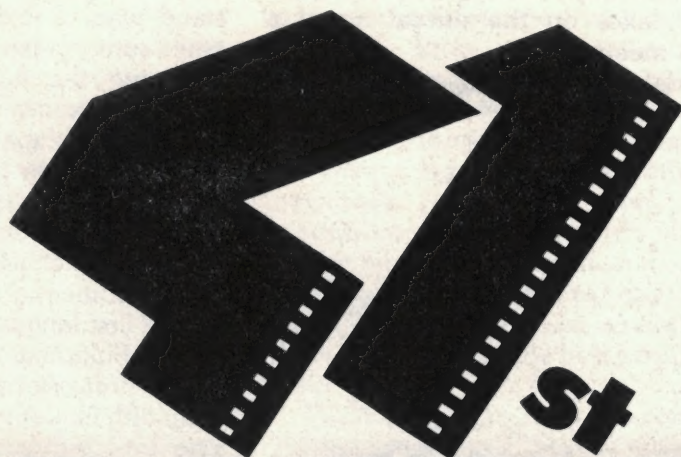
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seemed so awesome. Consequently, I attempted to do just what the director asked, whether or not I understood it, so as not to make waves. By the third day I finally broke down, and began to take the time to ask questions, because I could not rationalize some of the actions requested with my concept of the character. This soon generated feed-back from the director, and I was surprised at how quickly we

established a rapport while dealing through a second party. In a film where you can freely converse with your director, quiet conversations between takes can often solve most problems. It is somewhat intimidating when such casual conversation is impossible, and every interchange takes on the unreal air of a summit meeting.

The language barrier creates other

problems. Most of **Virus** is in English, although it is being directed by Kinji Fukasaku, who speaks virtually no English. In this film, as in most, the director is the final artistic authority. But it is difficult to conceive how the final artistic judgment can come from one who cannot understand what is being said. Though he could surely grasp whether or not he was achieving the feeling he wanted, he would not know, for example, whether some of the Japanese performers were intelligible to an English-speaking audience. (Most of the problems I observed in the rushes, however, could be corrected with post-synching — if they are presided over by someone with a super-critical ear, whose first language is English.)

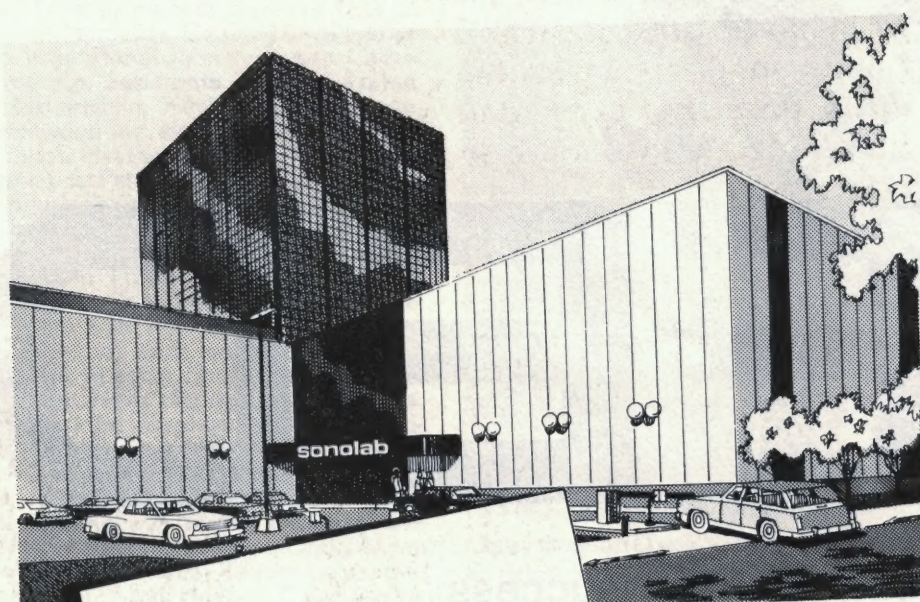
Kinji Fukasaku is certainly a thoroughgoing, professional director. **Virus** is his forty-fifth film. Among his many credits is one for co-direction on **Tora! Tora! Tora!**

The film clips I saw from the Antarctic shooting were breathtakingly beautiful, and may alone be worth the price of admission. It was also pleasant to see artists who live and work in Canada turning in finely crafted performances, that compare more than favorably with work being done by some of **Virus's** internationally recognized 'stars.' This makes it all the more regrettable that a press conference was held in Toronto for the Japanese and Canadian press, and no performers living and working in Canada were invited. Since the Japanese have been consistently thoughtful and courteous in their relations to the Canadian performers and crew, this oversight is difficult to understand.

Although I cannot predict what the international market response to **Virus** will be (at the time of this writing no international distribution deal has been locked down), I am sure that many people in Canada will be interested in seeing the final product. Personally, I'm hoping that it works like gangbusters for them and that they come back, time and again, to make more films and create employment in Canada.

Jim Bearden

*Jim Bearden has worked professionally in Canadian theatre, film, radio and T.V. for ten years as an actor and singer/composer. He is co-author and illustrator of the critically-acclaimed book, **Shadd**, as well as a co-writer of plays and film scripts. He has produced and directed for stage, radio and T.V. in Canada and the U.S.*



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The Gore Boys

by andrew dowler

Gore is the medium, horror the message. Up to their elbows in blood, guts, flesh and bones, the graphic horror specialists working on the corpses for *Virus*, turn what most of us would consider to be a hideous job into a high art. Still, it's a gory story!



Marlene Graham, Gordon Smith and Peter Creswell putting finishing touches on casualties for *Virus*. Enjoying every minute of it!
photo: Christensin/The Toronto Globe and Mail

Two corpses, a woman with a child in her lap, sit in a rocking chair in the middle of a small, cluttered apartment. They look like they've been dead for months; their clothes and soft parts have gone to almost nothing. Only the large muscles, now reduced to thin strings on the neck and thighs, and tough membranes are left. Marlene Graham crouches before them,

a bony foot in one hand, a large pair of shears in the other. She begins cutting the corpses's toes. The sound, without the muting benefit of flesh, is an unwhole-some, gritty scrape.

"This is disgusting," says Peter Creswell, "I can't watch." He steps around a corpse in a shipping crate and joins Gord Smith in the kitchen. Together they foul and tatter a suit of clothes while Kevin Ward pokes a grey and shrivelled eyeball, the remnant of its lens hanging by a shred, into an empty socket.

The corpses are special props for **Virus**,

the multi-million dollar Japanese disaster epic. Marlene, Peter, Gord and Kevin are The Gore Boys — specialists in graphic horror. The name comes from Gord's first venture into the field: creating a realistic exploding stomach for a character in the play **Winter Offensive**, mounted by Ken Gass.

This commission is their biggest to date. It's the result of **Virus'** director Kinji Fukasaku's dissatisfaction with the bodies that had been sent from Japan. One of them still sits in the kitchen, waiting to be transformed. It's not a



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Guess who's coming to dinner?

pleasant sight. The basic skeleton is fine. It has missing teeth, individualistic-looking bones, a warped sternum and, over all, a streaky colouring of dried blood and custardy yellow. A lived-in skeleton, no doubt about it. But over it has been stretched a piece of dirty plastic, supposedly to represent the remnants of tissue, flesh and muscle. It is not convincing; not frightening.

Peter explains that the skeletons look so real because they *are*, purchased cheaply in India from the Durban region of the Darjeeling province and smuggled into Japan. Then he explains that that is the story concocted for the **Globe & Mail** reporter. **Cinema Canada** readers, he thinks, deserve the truth: the skeletons are plastic, made in Japan, and carefully stained to simulate the real thing.

Peter and the others have been running on very little sleep for the past five days. They were offered the job Friday afternoon, worked all night applying lots of skin and musculature to George, the prototype, and shipped him off to the location Saturday morning. There, the story goes, the director looked at it, carved about half the issue off with his Swiss army knife and said, "Fine." George returned late Saturday afternoon and since then the Gore Boys have been working steadily to ready nine bodies for early Wednesday morning.

Preparing corpses is first a matter of adding flesh to the bones. Latex rubber is wadded and stuffed between the bones for cartilage. Cheesecloth is dipped in latex and twisted into ropes for the remnants of muscle. Latex coloured with food dye and spread over the cheesecloth simulates skin. Muscle, cartilage and eyeballs are dyed a hideous grey from the contents of a drum that arrived without label or explanation from Japan — its use discovered quite by accident.

The colours and placement of muscle and tissue on the skeletons are anatomically accurate. Anatomy and pathology texts, open to the colour photos clutter the couch.

Marlene has finished nail clipping and is now adding just a hint of polish to the toes. She explains that neck and thigh muscles last longest because they are so thick and tough to begin with, and that eyeballs, though they shrivel fast, disintegrate slowly because their skin is so tough.

One problem with adding the tissue is that nobody is quite sure how long the corpses are supposed to have been dead. Word from the company varies between two and eighteen months — 'word' that has come filtered through a translator, offering little reassurance. Their solution



is to create newer corpses — adding tissue takes work, removing it can be done with Mr. Fukasaku's Swiss army knife.

After the tissue comes the hair and clothing. **Virus** has supplied a green garbage bag full of Christian Dior wigs and polyester clothes. The wigs are hacked down to a few strands and glued to the skulls. The clothing is harder work. Polyester does not take the dirt well and giving

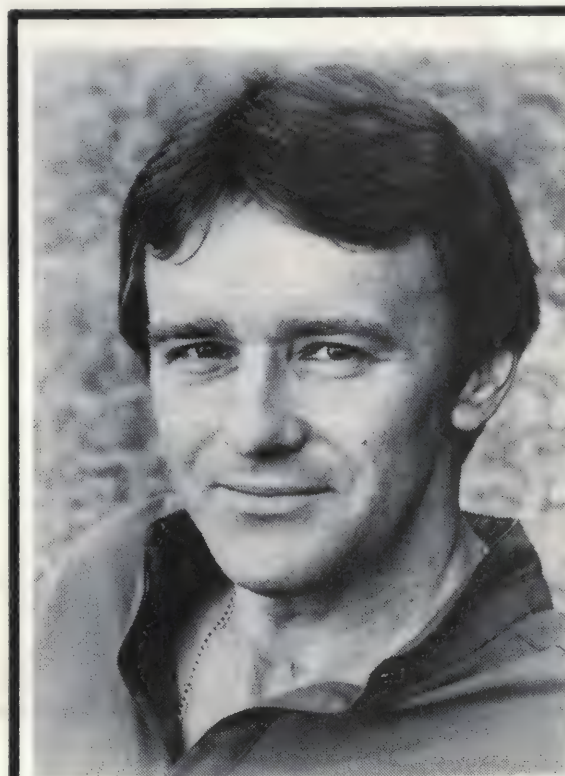
it that two-months-exposed-to-the-elements look is a matter of diligent elbow greasing.

The arrangement of tissue and clothing depends on the situation of the corpses. The script is specific: one woman has died while 'making out' in the front seat of a car. Her clothes have been arranged accordingly — her blouse half-open, bra half-off. Her head and arm, closest to the open car window, have lost a good deal more flesh than the rest of her.

These are the sort of details that the Gore Boys take pride in. Though they are of different backgrounds — Marlene is an art school graduate and has worked on **Middle Aged Crazy**, Kevin Ward is an actor, from the National Theatre School, who has worked for three years as an editor, just finished an experimental film and is currently writing a play; Gord has worked in props and as a set dresser, and Peter is a York University film department graduate who has had "lots of random film-related jobs" — they are united in their love of graphic horror. Kevin's interest was initially triggered by his grandmother, who used to sit up with him and "watch horror movies on the box til all hours." Now he dreams of tendons that won't stay on no matter what, and he, like the rest of them, sees people as skeletons and organs through their skins.

Summing up their collective attitude, Marlene comments, "Horror, without seeing what's supposed to be horrifying, is like seeing with your glasses off."

And she's right. □



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Head'em up! Move'em out! Publicist Prudence Emery on the bullhorn, orchestrating a press interview with an unmoved Bruce Dern (bottom left) on location in Texas for **Middle Age Crazy**



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An Introduction

The capital cost allowance for investment in Canadian films has changed the way the industry operates from top to bottom. It has brought a slew of new people into the business — lawyers, accountants, publicists — whose chief concern is not so much the making of films as the 'selling' of them.

The publicist is key. He or she has the delicate job of juggling the various elements of a production and presenting the information to the media which, hopefully, will follow-up with interviews, articles and photos to bring the film to the public's attention. Meanwhile, the producer and stars must be kept happy while the film is being shot.

Whether the publicist's job is limited to unit publicity (working during the actual period of principal photography), or involves a longer contract (seeing the film through production to distribution and release), the elements which the publicist gathers become the film itself in the public eye — until the film's eventual release allows the public to judge for itself.

The Canadian Film Development Corporation recognizes the importance of public relations, and has been instrumental in consolidating the role of the publicists. It encourages all producers of films, in which it participates, to hire a unit publicist. Moreover, through its own public relations consultant, the CFDC has created a corporate, public image for itself quite unlike that of any other public agency.

Last year, the official image of the industry, as conceived by the CFDC, was that it had never been in such good shape; the films were commercially viable, and a new breed of producers was taking hold, capable of competing with those giants in Hollywood.

The image of a highly successful industry making commercial films which turn a profit in international sales, is an attractive one — and one which must be maintained if the industry is to continue to function, as it has over the last few years, with full government backing. Even more enticing is the idea that such success will soon allow the industry to operate without the incentive of the capital cost allowance.

Next month, Canadians will descend on the Cannes Film Festival, with more films than ever before, and bigger budgets with which to sell them. Again, the publicists will be creating the images which will promote the Canadian industry abroad. The media will tell the story.

What do Canada's most active film publicists think about the future of our film industry? And how do they do what they do? **Cinema Canada** thanks those who freely gave of their time to respond to these and other questions. They come from varied backgrounds and tackle their jobs with a fascinating diversity of attitude. We are happy to introduce our readers to those who shape the image of the industry.



Prudence Emery (left) on location at Harrison Lake, B.C. with Robin Gammell, Angie Dickson and Gordon Pinsent during the shoot of *Jack London's Klondike Fever*

Prudence Emery

*Prudence Emery's background includes: Media and Marketing (Metro Toronto Zoo), Manager Public Relations Marketing (Global Television Network), Press and Public Relations Officer (Savoy Hotel Ltd., London, England) and Visitors Services and Public Relations (Expo '67). She was a stringer for the Toronto Globe and Mail's "FYI" column during the Cannes Film Festival, 1978. During the past five years, she has been unit publicist for over fifteen feature films: most recently for *Death Hunt*, *Silence of the North*, *Middle Age Crazy* and *Klondike Fever*.*

Having survived as a unit publicist in the feature film industry since 1974, I am pleased to report that publicity is 'in.' Producers have finally clued in to the value of publicity, realizing that it helps their image in terms of raising money, not only for their current film but for their next. Unit publicists' salaries are becoming commensurate with those of the other crew members. Furthermore, producers are also providing liberal budgets, which allow publicists to fly in journalists to film locations.

Way Back When...

In "the old days," not so long ago — when producers were content with a little local coverage — I was working on one film when a producer telephoned me in Victoria to work on a second being shot in Toronto. Daringly, I asked him if he would pay my return airfare. "No," he replied. So I went anyway. A credit was a credit.

Two years, and six films later, I sat down with a producer and a director who were anxious to know what publicity was all about. Their attitude was so dismissive that it influenced my attitude towards them — negative. But once the articles began appearing, the director was soon saying with a broad smile, "Say, can you get me fifteen copies of that interview for my agent in New York?" The producer used the articles as leverage for his next film.

Why? And What's It Worth?

Doing publicity during the shoot provides the only opportunity for a journalist to interview cast and crew in conjunction with a particular film. Egos come into play. Investors love to see their film in print. So do producers; and stars — even if they give you a bad time and begrudgingly give an interview. (Not all stars are temperamental or difficult, but — human nature being what it is — one tends to remember the 'baddies' over the 'goodies'.) Nothing is more insulting to a publicist than to hear the demoralizing words, "What film? I've never heard of it!" First class contacts and press lists, both local and international, take some years to build up, but for the publicist they are invaluable tools of the trade.

Many producers are now hiring a P.R. firm in Toronto, Montreal (witness the number of P.R. firms specializing in entertainment which have sprung up in the last two years), or Los Angeles, to handle ongoing publicity which is allied to marketing. These firms also provide backup support for the unit publicist. In fact, publicity is a branch of the marketing arm of the business. If a producer prefers to negotiate a distribution deal after the film is in the can, then publicity on an international basis, including the world-wide trades, is definitely a help.

Keeping It Up Front

How effective is publicity, in terms of the public's retaining what it has read perhaps a year before, in bringing people to the box office a year later? No one knows for sure, but if you are to believe Marshall McLuhan, the information is retained subliminally. Even so, if a publicist conducts an efficient campaign, she/he should arrange that articles appear on an ongoing basis — after the completion of filming — to keep the film in the public mind: i.e. articles in major magazines and newspapers appearing near the date of the film's release. Colin Dangaard, an ideal journalist in my opinion, is syndicated in fifty countries, including eight major papers in Canada. Dangaard, a total professional, conducts his interviews in a thoroughly pleasant manner, wraps them in an hour and has the production supply him with photos: your film is guaranteed world-wide publicity in several languages during the shoot. He also holds a story which he syndicates just prior to the film's release.

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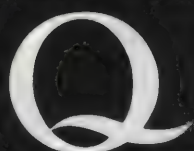
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No Mystique About It

There's no mystery to publicity. Basically one is a packager of information, a photo editor (and photo identifier: on my last film, *Silence of the North*, I had to identify more than 8,000 b & w contact sheet frames — and that's excluding colour!), who works in liaison with the media, setting up interviews and supplying background information — production notes, biographies, stories — so that the journalist's job is made easier and she/he can get down to the nitty-gritty quotes and angles necessary to make an article zing. The unit publicist and the media form a mutual support system. Entertainment editors need to fill their pages and the publicist is there to help.

Detours

If interviews are not forthcoming, there are, of course, other ways of publicizing a film. I telephone items into a syndicated columnist, such as Marilyn Beck (400 newspapers), who runs it as a direct interview with the star. Or I send 'news' photos to a major wire service in New York, that syndicates them world-wide to 1,500 outlets at no cost. Producers, note that publicity — as opposed to advertising — is free! If one were to pay, per line of publicity, it would amount to thousands of dollars.

Survival Kit

A unit publicist must have:

- an enormous sense of humour. (I was told by one executive producer that if I had to stop laughing I would have to commit suicide!)
- a talent for getting along; not only with stars, but also with producers (some of whom *think* they are stars) and crew members (especially 1st A.D.s, who are the ones who will kick your journalist off the set if they feel the shoot is being disturbed).
- an ability to put aside personal sensitivities (not to be confused with an insensitivity towards others' feelings). You've jumped the first hurdle when you 'don't take it personally' and rush off in a flood of tears when the director screams, or the star throws a tantrum and glowers at you *en passant*.
- infinite patience and flexibility: patience waiting for the star to calm down and talk to a journalist, flexibility in case he/she doesn't calm down and refuses to talk to anyone. (Qualification No. 1 comes in handy here.)
- a good sense of organization, efficiency and follow-up will further the publicist's hard-won, professional credibility, built up over the past few years of the Canadian film bonanza.
- perfect blood pressure. Unit publicity is not for the faint-hearted.

Last But Not Least

A nice thought, but... if you are a novice, and you feel you are bottom rung of the ladder in terms of the cast and crew getting the film done, you are! The publicist is not essential to the actual making of the film. Basically, you're on your own. If you're lucky you will have a supportive producer. Don't feel badly if you are ignored. The director is working out his next move, the producer is wondering if he has enough funds, and the star is wondering if her crow's feet show. Anyway, you'll soon be equally preoccupied trying to figure out how to set up a party for two-hundred people on two hours notice.

Try to hold your booze, retain your sense of humour and don't have affairs with crew members.

P.S.

Get it in writing that you, too, will receive a professional credit along with the rest of them! Most likely, you will have earned it!



*Jill De Wolfe James' experience includes exhibition, distribution, personnel placement, ad agency work, and four years at Astral Films Distributor and Columbia Pictures where she handled advertising, publicity and promotion. In 1978 she opened her own company. Her publicity credits include, **Rabbit Test, Onion Field, A Man, A Woman and A Bank, and Atlantic City, USA.***

Jill De Wolfe James

Then And Now

In the mid-seventies, when I was with Astral Films and we received a film from the United States for release in Canada, the print was accompanied by a theatrical trailer, a poster, the ad campaign, radio and television spots, and a press kit complete with captioned stills, cast and credit lists, bio's of the stars, a synopsis of the story line, feature articles, and colour slides of key scenes in the film.

When Astral received a Canadian film for release, we received two cans of film, a few contact sheets and some press clippings. It was totally up to the distributor to create the publicity and marketing strategy for the film to go to market.

While the unit publicist was a unionized specialist in the United States, in Canada the post was a yet-to-be-realized dream.

Oh Canada !

Today, our Government offers a tax shelter to investors in the motion picture industry in Canada, to encourage filmmaking in the country so that performers and craft people will gain the experience necessary to develop a commercially competitive motion picture industry in the world market.

Dutch Definition

If I meet you and tell you how great you are, how much you mean to me, and how much I love you, that is *sales promotion*.

If instead, I impress upon you how wonderful I am, that is *Advertising*.

But, if you seek me out because you have heard from others what a splendid job I do, then that is *Public Relations*.

Public Relations is not concerned with the direct creation of demand, but rather, with the building of a climate of opinion in which advertising can promote sales more easily — with the overall understanding, reputation and acceptance of the film.

Publicity is a valuable tool of public relations, but the two must not be confused. *Publicity* is the dissemination of information for a motive.

The Role

The 'Motive' in the days of the pioneer publicist in the Canadian film industry was to 'get print.' The motive today changes shape as it encompasses both the short (production) and long-term (release) purpose.

Although I can define the roles of Sales Promotion, Advertising, Public Relations, and Publicity, and understand that they are separate roles, I personally find it difficult to be concerned with the publicity role alone during production. It is my impression

that all four skills are necessarily employed at the production level.

As filmmakers come to understand the need to produce films for the international market, they also begin to understand that the publicist's role is to create resource material while the film is in production. A close liaison between producer and publicist is necessary to establish the feeling and direction for the reputation to be built, and identify the nature of 'flack' surrounding the film. The tone and information contained in initial press releases, determine the all-important end result.

The climate is sustained by subsequent releases, while the marketing strategy and attitude are reflected in the synopsis, the slant of bio's, and feature stories created by the publicist.

A Picture Is Worth A Thousand Words — And Maybe A Million Dollars !

The unit publicist walks hand in hand with the unit stills photographer. While the publicist has established the 'sell' of the film with the producers, it is the publicist's job to pass that 'slant' on to the stills photographer, through special coverage of key scenes, and posed photography. 'Shooting what is there' is merely a record, in stills, of what is available in motion — and usually not as exciting. It is accepted that there are different skills required for stage acting and for film acting ! Different skills are also required for 'still acting.' A professional two minutes at the end of key scenes will provide dramatic stills for selected magazines and major dailies. These stills may also be utilized for key art as well as for the European 'theatre front sell.'



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Performer Push

One of the prerequisites in Canadian film financing is to cast a 'bankable star'; and this usually means a performer other than a Canadian. While this is acknowledged and accepted, even by ACTRA, I believe that publicists are in a position to promote Canadian co-stars in the international media. This means scheduling syndicated photographers and members of the press on the set, at a time when the key Canadian performers are present, and in scenes with the (usually) American performers. It means creating an atmosphere of curiosity around the Canadian performers, and encouraging print and photo coverage in the international press.

"And In Conclusion"

The film publicist in this growing and changing industry is duty-bound to realize that *now is our point of power*; and while we will always be in a state of 'becoming,' it behoves us all to take advantage of the 'now,' to learn and practice the skills that will rocket us to the top of the international film market.



*Jack Cunningham's experience includes fifteen years working in film, television and theatre in New York, London, Vancouver, Montreal and Toronto. He has devised ad campaigns for film distribution and exhibition, subscription campaigns for theatres, fund-raising campaigns for cultural groups, and has directed publicity at the St. Lawrence Centre. His diverse credits include scriptwriting for the T.V. series **King Of Kensington**, and **Paul Bernard: Psychiatrist**. Jack Cunningham and Associates are specialists in mass communication.*

Jack Cunningham

Researching the legendary genius of Orson Welles for the press kit of *Never Trust An Honest Thief* recently, I made special note of Welles' reply to a question about where he most liked to work. "Look, I'm a migratory worker. I go where the jobs are, like a cherry picker. All I need is a friendly smile and an offer and I'll be on the next plane."

The Inside Story

Because of the international nature of the entertainment industry there is a lot of cross-fertilization between film, television and the stage.

About ten years ago, when I first came to Toronto (following stints in Montreal, Vancouver and New York as a free-lance writer and publicist), I worked with an independent distributor as a director of publicity and advertising during the early stages of the Canadian film industry. An opportunity later developed for me to produce and direct my own script. Making *Peep* proved an excellent training ground for someone concerned to experience, firsthand, the complexity and pressures of feature film production.

When I landed in the hot-seat of publicity director for Toronto

Arts Productions at the St. Lawrence Centre, my previous experience of producing a film under pressure had taught me plenty about budget restraints, personality clashes and frustrations amidst deadlines and getting results.

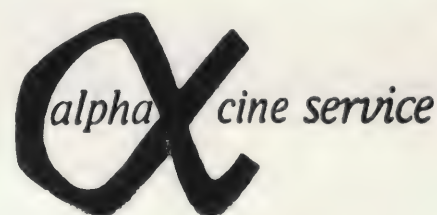
Smoothing Rough Waters

Familiarity with production helps one understand the moods and sensibilities of individuals under the stress of bringing a picture to world-wide attention. It takes a strong and nimble-minded person to smoothly handle the tensions surrounding a movie set. Geraldine Page once complimented me on the deft manner I used in handling an emotional outburst by her husband Rip Torn. I thanked her for the compliment and told her that I admired the consistency of his style. Imagination and a sense of humour are both essential ingredients to a production's public relations.

Jack-of-all-Trades/Master of P.R.

Film producers manufacture fantasies for mass appeal; their product is export-oriented. The complexity of the distribution system, and the far-reaching international market for exhibition, demands wide scale promotion if a film is to compete in the public arena. This requires many, sophisticated, communications skills.

During production, the foundation for release promotion is being set. Words and images are being gathered in preparation for future campaigns; scene stills, background stories and exploitable elements are being suggested and selectively assembled. And all the media have to be taken into consideration.



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Diversity of experience is one of the greatest assets in the field of promotion. Knowledge and familiarity with the workings of the entertainment business in general, give one a strong sense of style and the wherewithal for effective communication. For the publicist, experience is the real mother of invention.



Douglas Leopold has studied music, marketing, psychology and law at McGill, Harvard and the Sorbonne. He has been assistant manager of the Montreal Symphony Orchestra, preview critic for the *Gazette*, and has written and broadcast extensively on the arts. He has been P.R. director for Place Bonaventure, Bell Canada (Montreal), Régines, 1234, Oz, and a number of Canadian films, most recently *Babel* and *A nous deux*. In addition to his clients in the entertainment industry, he handles the P.R. and publicity for various restaurants, boutiques, Canadian and European designers and cosmetic companies, travel bureaus, and gives a P.R. seminar, and a course entitled "Culture Vulture", at Concordia University.

Douglas Leopold

It is very bizarre to be a publicist; because everybody always wants to know exactly what it is that you do. Most people see a great cloud, a great movement, a lot of air, glitter, glamour and gold dust... and know only that a large bill comes, and that somehow, by a miracle, the entire city knows what film or what disco, or what restaurant, or whatever... has had an event.

It is always a similar and amusing exercise when a publicist decides that this is the film that he or she will take on at that moment. You don't really ask who the producer, director and the stars are going to be: you find out when you read the script. What you *really* wish is that there will be enough time; and this is the thing that the producers and directors never, never seem to remember — that there must be enough time for the press to thoroughly do their job.

I've been on many films where they say, well, you have one day to do it all; and of course, the actress, whoever it is, decides that *that's* just not the day she's in the mood, and then she leaves, promising to come back... when it's too late. What you really need to do is start organizing well enough in advance so that there is enough time for the media to catch on to what is happening. The biggest problem is that people do not mount a press campaign for a film...

It is not only that you do it in Montreal, Toronto and Calgary, but also in New York, L.A., Paris and London. People forget that it takes *time* to get all the information, to get the right photos, send out press releases to the right people, contact them all... The other problem is calling L.A., New York, Paris, and getting them all to come here. And it is not impossible! In fact, it is very possible for any Canadian film to have all of this and a lot more. It's just that many publicists don't bother.

I also feel that the press person, whether he be in Toronto or Montreal, should maintain constant contact with the other city.

I'm frequently amazed that the other city is not at all interested in covering the story of the film that's being done. This is, after all, a national industry. I resent this deeply, because I think that it is of tremendous interest to both cities when a film is being made. I don't understand why we separate ourselves — though we do it exceedingly well.

I don't think you have to be a genius to be a publicist. I think you have to have a lot of patience; and you have to have at least four phones in your house! Preferably touch-tones — that helps a great deal. You must also tell the client that long-distance phone calls are a normal part of the process.

The most frequent complaint that I've had about people working in the field is that they either call press conferences that are totally stale and dull — and therefore nothing happens — or they have only one of the actors. Two or three of the most important actors don't bother to come. Or it's not at the right time and no one's in the mood, and it just doesn't come off well... It's a question of mood. It's a question of excitement and creativity and originality... That's what the film needs and what needs to be done for the publicity.

What the media really wants is something personal, an interesting interview; or, they want to cover a really mad event surrounding the film. If there is no mad event, then you must make the mad event!

When a film is going really badly, it's up to the publicist to bring in the carnival. But I think that producers and directors are sometimes afraid of this — although it raises everybody's morale. They should not be afraid of too much publicity — honest publicity, on what, in truth, is really going on.

I don't lie. And that's really terribly essential. I think that you can call the cops in the middle of a Hungarian revolution (which is what I did in *In Praise of Older Women*) and get the front page. You can also make sure that the press conference with Catherine Deneuve (which I did at the Ritz for *A nous deux*), is a terrific brooha, with Catherine Deneuve throwing her usual snit, and in this case, getting the press all excited... It got on three front pages, in colour!

You can do all kinds of things! I think that the sky is the limit. And I don't believe that anything is dishonest, I think that it is merely a question of making a little nervous excitement.

For me it's working with the celebrities, the young actors of tomorrow, the extras, that makes the excitement. It is *there* where the press is really hot, really interested and turned-on.

I want to make the film as exciting an event as everything else that I do. And that enthusiasm has to permeate the film, *from* me, and *back* to me. That is what's important.

I've been thrown off sets, I've been told by actresses to go to hell, I've been stood up by actors, I've been crushed by A.D.s — but I've always been paid! Because I have a rule of thumb: ask for the money in advance. This is essential in this industry, and it would be my first bit of advice to any budding young publicist.

I don't believe there's too much hype in the industry, I think there's not enough! There's not enough glamour. Some of the industry events I've been to are positive duds. You have to have a really wild event for things to work and for people to get turned-on. (Like the film festival here in Montreal — some of the parties are really fantastic!) People are nobody's fools.

The press have about four conferences a day, and receive about eighty press releases in the average two-day period: so unless an invitation is well-designed, unless it's a really hot, amusing event, unless the people who will be there are really fantastic, the food great, the follow-up well-done... Unless you're going to spend a little money and have a lot of lunacy, forget it! It's just not worth it.

If you're a producer or a director and you're starting out, you should bring in four of five publicists — don't make up your mind

right away. Talk to them, see what they're like, see what they've produced... That's really key. It's like anything else; shop around. You might find a lot of surprises. There are a lot of excellent people in the industry...

A lot of very good younger talent is coming back to Canada from studying abroad. But unfortunately, there is nobody around to handle them, nobody to introduce them; and this is really a pity. There should be some sort of an agency set up by the government, where there's a pool of fresh, young talent — new faces... Where can we get ahold of them, and how can we use them? If we want to advance in the industry at all, that's what we're going to have to do. That's the way Hollywood got started, and there's no reason why we can't do the same here.

As far as negative aspects of the industry, I'm not a negative person. I think a publicist has to be a very optimistic person, and I don't allow for negative *anything* in what I'm doing. I plow ahead and there's no such thing as 'no.' I think that this is essential to anybody who is going to survive in this industry.



Stephen Chesley

Stephen Chesley Associates is based in Toronto and Montreal. Founded just over two years ago, its executives include Stephen Chesley and Clifton Rothman. It serves clients in all the entertainment industries; for film and television, the Company operates from idea through launch.

It couldn't have happened three years ago. A link was missing: public relations. There was no market for the service, yet films were made and who knew it? Not the public, not the industry, not even the investors.

One central problem was money. Every cent, including the meagre amount marked for publicity, ended up in the too-tight production funds. Still photographers roamed sets un-noticed and unsupervised, delivering photos virtually unusable by any medium. Skilled public relations persons were unknown, although youth and enthusiasm seemed to compensate somewhat (experienced P.R. people are still few and far between). But the results were small at home and negligible abroad.

The key, of course, was to develop the recognition of the need for public relations amongst producers. The battle has not been fully won — even last year we were brought into a project late and found the P.R. budget to be \$500 — but skirmishes are being

fought successfully more times than not. And now, often, P.R. is delivering the goods.

The 'goods' in this case, are much more than making producers into stars or issuing press releases. What film and television producers are realising is that a full-scale, minutely planned campaign must be developed from script-time onward. The goal is to sell the acceptance, recognition and anticipation of the product to many diverse groups: industry and public, investor, broker, distributor, ticket-buyer. Nor can we rely on a happy-go-lucky attitude that Canada is enough. Media in our major centres are ultimately of lesser significance than U.S. monsters: *Family Weekly* will run a story on **Never Trust an Honest Thief** and Orson Welles with 30 million readership. The Coppley syndicate out of Kentucky runs a story on Michael Murphy in 1000 newspapers and on 200 radio stations. Canadian numbers and influence pale in comparison.

The goals are straightforward. Film and television production is a business; a sense of stability and integrity must be conveyed. The corporate and the individual operate in a skeptical marketplace, and the ongoing production entity must be seen to have staying power despite the glamour and intensity of show business.

Momentum begins at once. Using a skilful interplay of the product, the markets and P.R. methods, a recognizable image can be created for any product. **Tanya's Island** is obviously displayed through the charms of D.D. Winters, who has now captivated the country. Susan Hogan, recently starred in **Phobia**, is a marvellously talented actress; to give her that extra push, we added glamour through a special photo session. On a corporate level, when planning the Nielsen-Ferns International sales kit system, we tried to incorporate a tag line to eventually be added by anyone to their name: "the largest independent producer of television programming" is always there, even if Dick Nielsen's name is spelled incorrectly.

Another key element is the retention of a U.S. public relations firm for certain projects. This offers advantages that can only result in more thorough coverage: additional contacts, instant leg-work in U.S. media centres, ideas and so on. It can be done by telephone, but it is that personal contact across the street, and the ability to react instantly to opportunities for coverage, that makes the difference.

Another premise of our company has more than proven true: a proper job can rarely be done by one person. Film and television public relations requires many bodies on any given project, and a unit publicist or single corporate P.R. person cannot saturate a marketplace as completely as a unit, or a single added to by people in a larger office. Different skills and more efficiency lead to more coverage in every case where such a result is desired.

Another development is the realisation that some press and certain placements are not enough; other billboards must be created, outside the entertainment sections, and in as many diverse locations and exposure points as possible. Through a literary agent we arrange novelisations; cigar and bookstores display key art on shelves. Through tie-in contests and product exposure during filming, corporations provide exposure gratis during launches; for example, for **Two Solitudes** — not an easy sell because of political fear — a contest was arranged for two trips across Canada by VIA Rail and CN Hotels with the winners name in lights on the CN Tower; as the entry deposit point, Simpson's placed a window display on Metcalfe St., took space in stores, announced the contest in ads — all at no cost to the picture.

Nor should certain media be neglected. Despite industry tendency to assume that, because we read all the columnists, the public receives most of its impressions from them, radio has

proven to be a much stronger medium. A theatre playwriting contest, avoided by a major Toronto newspaper, was deluged with entries after a radio interview. All media must be canvassed, but none should be over-estimated.

The growing acceptance of public relations has led to a new phenomenon: co-operation. We launched two TV series via pilot episodes: *Hot Pops* and *Cities*, both for Nielsen-Ferns International. They were being sold to the public for ratings, to the sponsors for sales, and to networks for inclusion in Fall schedules. The campaign was instituted by us, but much leg-work and funds for point-of-purchase material was supplied by the interested parties: the record companies in the case of *Hot Pops*, and General Motors' ad agency for *Cities*, as well as the CBC to a certain extent. The producers were totally represented and had control, yet the financial burden was spread. Both series were picked up for network runs.

Ultimately, the public pays and then decides. We can try to choose what is news and when it is hot news, but that unknown element enters the picture, literally: *that* is precisely what creates the challenge and the fun. Without it we might as well be back in the Dark Ages of the early seventies.



David Novek is president of Berger Novek Entertainment Public Relations, specializing in corporate publicity. In addition to representing numerous film companies, Berger Novek is associated with the Canadian Film Development Corporation and the World Film Festival of Montreal.

David Novek

Although Canadians have been making movies for many years, the feature film industry as we now know it is relatively young.

The rise of the Canadian film industry to its present status as one of the world's major producers began a short two years ago. A dynamic new leadership at the Canadian Film Development Corporation and a group of determined producers, working with an enlightened tax policy, began reshaping the industry so that Canadian movies could compete for screen time around the world. Our industry took off — from some \$7 million of

production in 1977 to over \$160 million in 1979. 1980 promises to be as good or even better.

We have created a substantial industry, with a solid industrial base. From the lowliest production assistant to carpenters, set decorators, make-up persons, hairdressers, costume designers, electricians, sound technicians, grips, gaffers, through screenwriters and directors, Canadians are busier than ever making movies. The support industries are also benefiting: hotels, rental companies, restaurants and caterers.

The public relations and promotion business has grown with the industry. Until two years ago, film publicity in Canada was basically a hit-and-miss affair, the domain of the free-lancer rather than the public relations agency. Film publicity budgets of \$1,000 or \$2,000 were common. Today, many producers spend between \$50,000 and \$100,000 to promote each film, in addition to keeping a corporate public relations campaign going year round.

When I established the film division at Berger & Associates in 1978, it was the first time that a national public relations agency working in English and French became actively involved in the film industry. From these beginnings, Berger Novek Entertainment Public Relations was formed in 1980 with permanent staffs in Montreal and Toronto, and affiliates in Ottawa, Edmonton, Vancouver, Los Angeles, New York, London and Paris. We are a full service, bilingual agency providing corporate public relations, unit publicity, marketing, promotion and advertising services in Canada and abroad.

Canadian films are made for the world market and public relations and publicity work should be conceived for the long haul and for international markets. Our clients understand this, and we are usually engaged on a continuing basis rather than for short-term projects.



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*"Come Celebrate
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It is essential that Canadian production companies think of their corporate identities. They need publicity and promotion for individual films but they need public relations for their companies as well.

Why this insistence on corporate public relations? Why not just plug the films as they are made? For isn't that, finally, what it's all about?

The answer is simple. The structure of the film industry is such that the production companies must go to the financial community for their financing. They must have credibility in the film centers around the world. The independent producers must have the strength at home and abroad which a high profile gives them.

The Berger Novek structure and personnel reflect these realities. Linda Shapiro, the manager of our Toronto office, Lucienne Appel, head of French services, and I, have had years of experience in the international film field.

Our company has worked out agreements with public relations companies in the United States and Europe, allowing us to supplement our international efforts on behalf of our clients.

Corporate public relations is the key service we provide — a policy that distinguishes us from others in the field. While unit publicity is based on the need to make a film project, its stars and story, as widely known as possible, corporate public relations is designed to give the production company a high profile; an image of credibility in the film and financial communities.

This goal is accomplished in various ways. We work with the financial publications and business editors of major dailies to communicate information about our clients, what they've done and are doing and their status in the industry. We arrange for newspaper, magazine, radio and television interviews. We make a conscientious effort to reach the brokerage houses and investors through meetings and receptions and by bringing them to the sets of the films.

We also work with the trade press. It is important that the trade press in Canada and abroad reflect what production companies are doing because it enhances their credibility with the people in the industry, as well as giving further information to the financial community which now reads trade publications avidly.

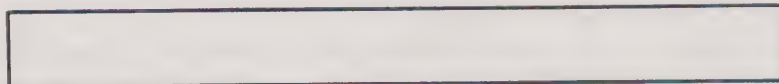
Another key aspect of corporate work is to keep the entertainment editors of the daily papers and major magazines abreast of producers and their projects.

Corporate public relations must be done on a continuing basis. More and more Canadian producers are becoming receptive to this. Year round public relations budgets are becoming a reality with many of the major producers. They are prepared to invest money on a yearly basis rather than wait until a picture is shot.

We are even going a step further now by counselling clients to make bigger budgets available for picture publicity and to keep us involved up to the launch. It is not enough to hire a publicist for the two or three months of the shoot. Our input is invaluable to sales agents and distributors. We are involved in key art design, sales marketing strategy, continuing press publicity, advertising and in helping distributors launch the film.

Our experience is also invaluable at such major international event as Cannes. This year, in addition to directing the Cinema Canada operation, we'll have our own staff and the resources of our affiliates available at Cannes to assist our clients in promoting their companies and pictures.

The Canadian film industry has come a long way. With all elements pulling together, we will be assured of an industry that will be the pride of all Canadians and a source of continuing high employment for all our creative talent and technicians. □



Famous On All Fours

by andrew dowler

Mike Klingbell is one of that rare breed that has a 'way' with animals. For his furry friends there's no pussyfooting around. Training his temperamental 'stars' for film and television is no easy task, but it's the least of his problems.



photo: Lauro Boccioletti

Mike Klingbell with hot rod "Maria" in her custom-made helmet

Training animals is no problem for Mike Klingbell — it's training film crews that gives the heartache. On nine jobs out of ten, here and in the States, he says directors, producers, crew members and actors are unaware of the potential of trained animals, and the conditions needed to fulfill that potential. "I've been having directors tell me I can't take a cat out on the street and have it do what I want." But it was just that — taking a cat out on the street — that got Mike into the animal training business in the first place.

He began training animals in his mid-teens in Cabbagetown, Toronto, when a girlfriend brought home a kitten. "At the time, we were in the habit of spending one night at home, and the next a couple of hundred miles away, not just for the day, but for a couple of days. We couldn't leave the kitten alone, so we took it with us. One time, we went to Niagara Falls and spent three hours chasing it around. The kitten was having a wonderful time, up trees and all. But

Andrew Dowler is a free-lance writer, and a York University film graduate who has worked on a variety of film projects.



Stephen Roth with his incognito cohort, and Mike Klingbell with "Baby". Plenty of fur to fly!

we were beat! That's when I decided that kitten was going to learn something. So, I sat down and started talking to him and, to my great surprise, he listened and he learned."

A second cat proved twice as easy to train, so Mike trained it for things that were twice as hard. "What I really became famous for was having a cat on a motorcycle, complete with a motorcycle helmet. And I was able to ride the freeways in Toronto, do hairpin turns and dead stops and have the cat balance itself."

Pictures of Mike and his balancing cat made the papers and were seen by Rupert MacNee, then producer of a television series called *Friends of Man*. He tacked a photo to the bulletin board with a notice to his staff: "If you see this guy, bring him in!"

They brought him in and he went to work on the series. When it ended, MacNee told him he had talent and suggested he develop it.

From 1974 to 1976, Mike Klingbell worked for minimum wage in Hollywood as a trainer's trainer — an apprentice. His greatest pride came from preparing the canine lead in the recent re-make of **Call of the Wild**. The dog was inexperienced and unco-operative. It spent the first three

weeks trying to eat his arm. Mike worked up to eighteen hours a day, eating and sleeping with the dog, for three months, to make it a star. Finally, the dog went on location with a handler — a man who works an already-trained animal — and the production company returned from the shoot singing the dog's praises.

Animal training is a skill calling for patience and sensitivity. "There are certain steps you have to go through in approaching the animal, greeting him, and letting him accept you for who you are. Wolves will bounce up and down as a form of greeting. I've had wolves in captivity, and the first time I've met them, I've started bouncing up and down and bobbing my head up and down, and they recognized that as a sign of 'hello.'"

"With a wild animal, I'll get on its own turf. I'll go into the cage with it, I'll lie down and let it put its head on my lap and I'll go to sleep. I'll show that animal that I will open myself vulnerably to it and it will accept that. I will contain my fear within myself, because if that's what you give the animal, that's what it will give you back. It will become more afraid of you and will protect itself.

"An animal has a buffer zone around it, and once you

get inside that area, the animal feels threatened. The range of the area depends on how you walk and how you stand. You can contest the ground an animal stands on just by standing in front of him. I do that a lot with an animal to make him upset, so that he can learn that he can calm down without hurting anybody."

This, in itself, is not training, but a necessary preliminary. "You have to condition an animal to training, and then the training must be taken so far, in so many steps. You can't go too fast, because you will scare the daylight out of the animal." A scared animal learns and performs badly.

Mike ended his apprenticeship when the compound he worked for was sold and the new owners decided not to make him a full trainer. Since then he has free-lanced in the States and Canada. He has handled Dobermans on **Embryo**, a jaguar on **Agency**, has worked on **The Invisible Man**, **The Waltons**, and countless commercials—including the Neo-Citran-man-buried-to-his-armpits-in-snow-at-bus-stop-rescued-by-St.-Bernard.

He has worked bears, tigers, chimpanzees, pythons, parrots and raccoons. He has also done some acting, appearing in **The Shape of Things to Come**, **Phobia**, **Agency**, **Fast Company** and **High Point**.

Most of his work comes in response to the talent of his two cats: Tiara, and Maria, a Russian Blue. Maria has done a number of commercials and performed in **Agency** and **Something's Rotten**. Both cats were featured in the CBC's *Northern Lights* (aired in January), looking properly sinister and intent as killer cats determined to protect their inheritance from a greedy nephew.

"Basically, everybody has always thought that you can't train cats. That's something I think dog trainers have put out just to discourage people from owning cats."

He claims that training any animal, even a cat, is not difficult. "The animals already know everything that I am going to bring out in them. They know how to run and sit and so on. All I do is teach them a vocabulary. When they hear a sound or see a gesture, they give me back a certain response, therefore, I reward them. They think and they rationalize and they dream. Give them better food than they're used to and they understand that. They know when they see the canned crab meat that they're going to be expected to do something, and do it right. But when you're training an animal, just give it little bits of food — more as an incentive than as a reward.

"There are times when it won't want to do what you want it to do, and it will rebel. Then you have to show it that you are what you are, and it is what it is, and it has to do what you want or it won't get the special food. It will get a whack on the snout instead!"

Right now, Maria is halfway through her attack training. "I can get an animal to show viciousness or friendliness. That's necessary, because I've seen things where an animal is supposed to be attacking, but what he's been given is a command to run up and put his paws on an actor, and the difference shows."

Mike and Maria have a lot of work lined up. He expects her to be worth half a million dollars by the year's end.

With all this in store, Mike Klingbell is thinking of quitting the business.

"People won't let me do my job. They won't give me time to train the animal; or, I will spend days, weeks, even months getting an animal ready to do something and then, a day or two before, or sometimes when I get on the set, they'll say, 'This isn't what we want. Why isn't the animal doing what we want?' Well, it isn't doing what they want because it doesn't know what they want. They've changed the script. You have to physically show the animal, dozens of times, what it has to do."

Changes in the script are not the only problems. "In the States, I've seen whole sets built months in advance on the compound for the animals to train on. This is what will get the good performance. Up here, I've asked for props that will be used on the set and it's 'Nope. Can't have them.'"

The problems are the same whether the budget is large or small. Animals, like people, work best in familiar surroundings. "You need to give the animal time to get accustomed to the set. It takes about an hour, and sometimes people don't want to do that, and they get a little bit arrogant and a little bit loud about it, and that perturbs the animal. I had an incident once where an electrician threw a pair of pliers into his toolbox about four of five feet away, something he does every day, but he didn't stop to think that there was an animal on set. When it gets to that point, where people ruin my work, I get very upset and come down on them like a ton of bricks. It happens a lot and it's especially bad when someone else, an actor, is holding the animal. I'll get upset long before the animal will, because if that animal gets upset, they'll have to pay everyone to stand around while it calms down, and the animal will be twice as hard to train next time and will be reluctant to work." There is also the chance of a frightened animal biting someone.

Most of the problems Mike Klingbell describes seem to stem from simple ignorance. It would be a pity if such a simple problem drove him out of the business: he's one of the few specialists in his field that the Canadian film industry has. □

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Oh! For A Little Southern Comfort

by len klady / david demchuk

Braving the elements is the name of the game for the production crew of *Silence of The North*. Len Klady's production profile tells the tale of how 'Hollywood' hit Winnipeg. David Demchuk's exposé of a night in the life of a paltry P.A. (production assistant) is a less glamorous look at a movie-in-the-making.



Olive Frederickson (Ellen Burstyn) with John Frederickson (Tom Skerritt) and baby Frederickson in a heart-warming scene before the heart-break

photo: Shin Sugino

Violence Of The North

Preface

On Tuesday, October 9 and Thursday, October 11, 1979, Allan King's **Silence of the North** dropped into Winnipeg for a few scenes and a quick bite to eat. While it was there, a number of starving freelancers leeches onto the production as P.A.s, in order to earn enough to pay a small portion of the monthly rent. These brave souls, named in the following pages, were Roman, Lin, Andy, Vonnice, Ihor, Michael, Cindy, and David. Everyone else, no matter how nice, was still part of the real crew.

They, too, deserve sympathy. Just not as much. After all, they got *union* wages. They had their money to keep them warm.

What did we have?

Bloody weak tea and onion soup, that's what.

Thursday, October 11

11:00 p.m.

'Tis bitter cold, and I am sick at heart. I think the cream cheese on my bagel has gone funny.

We've been trying to get this Bluebird Café scene for four-and-a-half bloody hours. Before that, we spent two hours on a little scene shot on Albert St.

Ellen Burstyn has a trailer. Gordon Pinsent has a trailer. The two little girls have a trailer. Roman has a coffee truck.

I have chilly kneecaps.

You might suppose from reading this far that I have nothing exciting to do — relatively little to do at all.. Very perceptive.

12:00 Midnight

Gabby is by Ellen's trailer, I think. Gabby is one of the more remarkable people on the crew. She has wit, charm, personality, and a down-filled jacket.

I am longing for a walkie-talkie. I had one the other day, and it's the only way to find out what the hell is going on.

I don't think Allan King has a walkie-talkie.

Draw your own conclusions.

12:10 a.m.

I have just been corrected. Allan King does indeed have a walkie-talkie. It is turned off.

Now, draw your own conclusions.

Silence of the North is the true story of Olive Frederickson, a pioneer woman who lived in northern Alberta in the 1920s. Her tale is the stuff of great adventure yarns. She married a trapper, bore his children, and successfully provided for them after he died in the Athabasca River.

Actress Ellen Burstyn was the real force bringing the property to the screen. She read Olive's autobiography five years ago on the advice of her agent. Recognizing its filmic possibilities, as both a romance and an adventure story, she went to British Columbia to convince Olive that she was the only person who could do justice to her life.

Burstyn subsequently convinced Universal to produce the movie. However, a series of unsatisfactory screenplays and exiting directors — like William Friedkin — brought the project to a standstill. Finally, the film became a reality when Universal opened a Canadian production office and decided to make the film under the new tax laws.

The production office is quick to remind people that the film is being made for Universal Productions Canada Inc.: as such, it has a full complement of

Len Klady, writer, teacher and broadcaster, covers the film scene for the Winnipeg Free Press.



photo: Shin Sugino

Olive — a "hero" determined to survive



photo: Shin Sugino

The *Silence Of The North* production crew on the Athabasca River, with 500 hp wind machines on the barge

Canadian actors and technicians, and is being directed by Allan King. The only visible American is Burstyn. Ironically, the American influence of Burstyn and Universal may be the chief factor in making *Silence of the North* the most authentically Canadian movie shot this year.

The production arrived in Winnipeg in early October, after having filmed for over four weeks in Alberta. The crew was in good spirits, and made the Alberta shoot sound like an extended party.

Everything about the production was expansive. For one thing, it was the costliest, wholly-Canadian film that had ever been made; supporting a permanent crew of over sixty, which at times swelled to almost one-hundred.

Deep down, though, I was suspicious... Could it be that *Silence of the North* was the latest chapter in the Canadian film follies? It seemed impossible to make an 8.5 million dollar film in ten weeks, travelling from northern Alberta to Winnipeg, to the Toronto studios, and back again — the production seldom remaining in the same location for two consecutive days. Who could expect tempers, let alone sanity, to prevail during the making of such a film?

On location in Winnipeg the production recreated Calgary of the 1930s, complete with soup kitchens, dance halls and Chinese restaurants: because the historic buildings necessary for the shoot were non-existent in Calgary, the production resorted to Winnipeg's Old Market Square.

The city was suddenly caught up with the notion that Hollywood had arrived, and six-hundred locals auditioned to be extras. Crowds stalked the locations. Re-routed traffic caused major tie-ups in the downtown area. Few people really got a good look at headliner Ellen Burstyn during the unseasonably cold shooting.

To prepare for her role, Burstyn began riding horses for the first time in twenty years. "I also learned to canoe, cut down trees, and shoot a gun." Referring to Olive — her real-life model — as a real "hero," as opposed to a heroine, she explained, "A heroine is someone who's dependent on men." (She made no mention of her precautionary, electric foot-warmers.)

12:30 a.m.

The worst has just occurred. I have been condemned to stand watch on Albert St., near the infamous Royal Albert Hotel, for the remainder of the evening. No walkie-talkie. No nothing. Not even a bloody bagel. What could be worse?

I'll tell you what could be worse.

I'm stuck here with a cop.

Not just any cop, mind you. This one has a very special problem.

He is... what is the polite way to put it?... in rut.

Yes, my cop is lusting for every female creature (including children and dogs) within ten miles of this spot.

I am not amused.

12:45 a.m.

My cop has gone for coffee. It's like he never left at all. He's that dull.

1:15 a.m.

The first thing my cop does when he gets back is tell me a rather dreary, dirty joke. I do not laugh. This leads him to believe that I do not get it. I'm beginning to wish he would go back to being dull.

1:30 a.m.

Andy comes over from where the action is and asks me if I need anything. Impetuous fool that I am, I ask him for his long underwear. I settle for tea with sugar.

1:35 a.m.

Andy returns with a styrofoam cup of brown water. I taste it. Even though my tongue is numb, I detect the definite flavor of unlaundered socks. I thank him anyway.

2:00 a.m.

My cop has gone to urinate in the alley. Maybe he'll get lost and won't come back.

2:10 a.m.

Wishes never come true.

2:35 a.m.

Finally, they've finished with the friggin' Café shot! Now's my chance to re-enter the civilized world while they get set up for the Dance Hall scene.

There's Libby over there, talking to Allan King. Libby's one of about three A.D.s. She's also my boss. Well, she's all right... for one of *them*. She doesn't whip me or yell at me or boot me around the set. It's not written into her contract, I guess.

Ellen's over there, keeping warm. If she has so much control over this film, why didn't she have the setting changed to the Bahamas?

There's Bryan, whom I know (from reading my little black D.G. of C. book) is a trainee assistant director. God only knows what they have him doing around here; but whatever he's doing, he's important. All cute people are important. I think I'm in love.

And there's Andy, with another styro-foam cup for me.

"What's this in my tea?" I ask, indicating a large, mucilaginous (look it up - I had to) strand of something on my lip.

"That isn't tea," he says. "That's onion soup."

"Oh," I say.

3:00 a.m.

I'm back with my cop. Words cannot fully capture my ecstasy.

3:35 a.m.

I'm still here. My cop is urinating in the alley again.

4:00 a.m.

Andy brings more soup. I send him back for a straw. My tongue is frozen to my fillings.

4:50 a.m.

Another brief reprieve. A gang of us (Lin, Roman, Andy, and I) huddle together, resting against the side of a white half-ton truck. We refer to this manoeuvre as "Group Warmth."

5:00 a.m.

Vonnie, the head P.A. or something (no cracks, please), sees us huddled against the truck. She pities us and our lack of activity, and asks which one of us wants to leave the most. She doesn't realize that we may have to be chipped apart.

Lin won't go.

Andy won't go.

Roman won't go.

That's it. I've done my time on this rockpile. I turn to Vonnie and, in my coolest Brooklynese, say "Call me a cab, you crumb."

Barbara Stanwyck, eat your heart out.

David Demchuk is a free-lance writer, an independent filmmaker, and a member of the Winnipeg Film Group.



photo: Shin Sugino

Better safe than sorry. Colin Fox, Ellen Burstyn, Richard Farrell and David Fox in *Silence of the North*

After several days in Winnipeg the production moved to Lakeshore Studios in Toronto. The budget was increased, and consequently the Los Angeles executives flew to Toronto to get a first-hand look at the operation. Then, the film disappeared from Universal's 1980 release schedule.

In December, when the production returned to Winnipeg, it was obvious that things had changed. Tension was building and the mood was cautious. The toll of weeks of filming had made everyone anxious to finish, go home, and take a long siesta.

Instead, everyone knew that they were headed for Catastrophe — Lake Catastrophe, near Kenora, Ontario, where the final sequences would be filmed. □

Silence of the North

exec. p. Murray Shostak **asst. to exec. p.** Alma Lee **sec. to exec. p.** Penny East **Universal Studios** Doug Green **p.** Bob Baylis **d.** Allan King **p. man.** Gwen Iveson **loc. man.** Michael MacDonald **p. account.** Lacia Kornylo **p. book.** Joanne Jackson, Rochelle Charron (asst.) **p. co-ord.** Trudy Work, Judy Roseberg (Toronto) **cont.** Penny Hynam **a.d.** Rob Lockwood (1st), Libby Bowden (2nd), Bryan Gliserman (3rd-xtras), Kim Winther (3rd-set) **p.a.s.** Gabrielle Clery (1st), Dave Hone (2nd), Vonnie Hoogstratton (3rd) **coffee** Roman Buchok, Debbie Tiffen (asst.) **p. design.** Bill Brodie **art. d.** Susan Longmire, Daniel Bradette (trainee) **cost. design** Olga Dimitrov **ward.** Lynda Kemp, Nadia Ongaro (asst.) **dress.** Mary McCready, Laura Duncan **make-up.** Bill Morgan, Cindy Warner (asst.) **hair** Paul LeBlanc, Rita Steinman (asst.) **d.o.p.** Richard Leiterman **cam. op.** Bob Saad, Craig DiBona (Panaglide) **focus** Jock Martin, Raul Randa (2nd asst.) **Stills** Shin Sugino **d.o.p.** 2nd unit Matt Tundo, Peter Luxford (1st asst.), Zoe Birse (2nd asst.) **key grip** Andy Mulkani, Robert McRae (asst.) **grip** David Sheridan (1st), Kelly Soucherow (2nd) **gaf.** Ray Boyle

best boy Malcolm Kendal **elec.** Eddie Preston, Lindsay Harris **gen. op.** Rodger Dean **trans. captain** Nick Sweetman, Pat Brennen (asst.) **sd. rec.** Bruce Carwardine **boom op.** Glen Gauthier, Marc Chiasson (appren.) **props.** John Berger, Grant Swain (asst.) **set dress.** Gerry DesChenes, Earle Fiset, Barry Kraft (asst.) **construc. man.** Ron McMillan **scenic art.** Richard Sturm **bus. co-ord.** Lynda Haller **spec. effects** John Thomas, Ken Johnson (asst.) **wrangers** Norman Edge, Lyle Edge (asst.) **sp. animal consult.** Hubert Wells **wild anim. handlers** Mark Weiner **casting** Bill Batliner (Universal L.A.), Eleanor Kilgallen (Universal N.Y.), Claire Walkes (Canadian Casting Assoc.—Toronto), Joan Scott (Credo Group—Winnipeg) **i.p.** Ellen Burstyn, Tom Skerritt, Gordon Pinsent, Colin Fox, Richard Farrell, David Fox, Jennifer McKinney, Donna Dobrijevic, Ken Pogue, Chapelle Jaffe, Jeff Banks, Booth Savage, Linda Mason Green, Graham McPherson, Chester Robertson, Ted Johns, Larry Reynolds, Ken James, Murray Westgate, Kay Hawtrey, Thomas Hauff, Tantoo Martin, Sean Sullivan, Tom McEwen, Janet Amos, Frank Adamson, Albert Angus **unit pub.** Prudence Emery **p.c.** Universal Productions Canada Inc. (1979) **col.** .35mm.

INTRODUCING...

Stephen Zoller

His Quiet Revolution

Science fiction writers, over the years, have developed many different styles. The science fiction hierarchy divides these writers into separate families, and they are assigned respective positions according to the plausibility of their visionary prowess. To the individual, unaware of the social strata, these differences would appear slight—if at all. But to hard-core sci-fi freaks, these divisions are as obvious as the differences between the sun and the moon. To them, science fiction almost has a caste structure.

Under the flag of 'speculative fiction', a handful of visionaries (Ray Bradbury, Isaac Asimov and Arthur C. Clarke, to name but a few), departed from the mainstream of science fiction and formed a small elite circle. Their aim was to postulate the psychological and emotional changes that might occur in man as he progressed side by side with the inevitable advancement of technology. To this day, they still battle to win wider acceptance and recognition; but more importantly, to disjoin public misconceptions that have linked them with space fantasy.



Stephen Zoller grew up with the writings of such notables as Asimov, Bradbury and Clarke. And the far-out worlds depicted in the comic-book-like *Astounding Stories* and *Analog* only reaffirmed his belief in the coming of an advanced technological age. But, unlike writers who chose to convey their cosmic thoughts purely through the printed page, Zoller adopted the instrument of film to create his own visionary world—for others.

"Now, since we can obtain rich special effects on film, we should take it one step further. Instead of extrapolating only where technology will be in the future, we should just accept its existence, and from there, look to where the people are; how they live and react in a changing social and political world."



Writer Stephen Zoller (right) consults with Tibor Takacs, director of *The Tomorrow Man*

The Tomorrow Man, Zoller's premier film in an anthology entitled **Through The Eyes Of Tomorrow**, marks his first major attempt to realize his own fantasies. Tibor Takacs directed the film, and together, they created an intriguing story of a crazed and eccentric warden (played by Don Franks), who goads an imprisoned and confused man, named Tom Weston (Stephen Markle), with a deadly cat-and-mouse game of survival. Many of the film's social and political statements are relevant today, but they are transposed into a changed and, perhaps, not-so-distant future.

"We want to create the magic and intelligence that Rod Sterling's *Twilight Zone* captured in the early sixties. We want to move away from the conventional science fiction films. We want to leave the audience with something more to think about than just bug-eyed monsters flying around in elaborate spaceships." Zoller's seven stories are all breakdowns and remedies of people caught in changing times.

In the first half of the seventies, Alvin Toffler's *Future Shock* claimed that, in these rapidly changing times, man must learn to cope with the rising age of

technology. Man must harness it to the best of his capability and use it to his advantage, instead of fearing it and seeing it only as a destructive force. Zoller's looming 6'2" frame carries the weight of a similar message: "One-hundred years ago time moved at a much slower pace. Today, time is racing — we must be constantly prepared. I think 'speculative fiction' will help people to cope, and perhaps, understand the future."

Zoller and Takacs also have their sights aimed at television. "Ideally, we'd like **The Tomorrow Man** to be seen by a television audience; people should be allowed, or at least have the option, to see something different from what they're accustomed to.

"We need more writers and filmmakers who are serious about experimenting with the art of making films — regardless of the contemporary trend or fad. They should create what they really want, and then, maybe, audiences around the world will begin to appreciate them for what they are trying to do."

Zoller glares out from behind his dark-rimmed glasses — he often lifts his eyes when speaking, as if seeking inspiration. He looks forward with inflexible devotion to creating a universal language with his films — understood and accepted not

only by western culture, but also by the global environment (including Iron Curtain countries).

"The message must be in every line of the film." Funnelling his imaginative and frenetic nature into a distilled diplomacy, Zoller's plea to communicate ideas stands at the forefront of his basic desire to make films. He feels that Canadian film in the past was too "parochial" — lacking in scope, designed for a limited audience. And its new facelift isn't without a few problems. "Many people think Canada has finally reached that highpoint of universality in filmmaking that other countries achieved long ago. In one sense they may be right; we do have the 'stars', money and acceptance — but is that all we really want? Are we actually making Canadian films, or are we merely making films in Canada? Are we truly creating a

strong, recognizable film industry, or just pale imitations of films made in other countries?

"Scripts are being built around stars and special effects," the continues. "More emphasis must be placed on the script."

Friend and colleague Peter Chapman will soon be collaborating with Zoller to establish Screenwriters Studio, a service incorporating many varied and talented writers from across the country. This service will offer producers and filmmakers "script surgery" and consultation.

And so, for the most part, Zoller's story has just begun; and no doubt he will continue to thwart any attacks attempted by those armed with fixed notions of science fiction.

Robert Paton

Dani Hausmann Here's Looking At You

Ambitious people have one thing in common — they daydream a lot. Dani Hausmann is not without dreams.

He recently opened his own casting service for films in Montreal — Casablanca Productions. He specializes in the Montreal scene, where he knows the actors and has a feeling for where they belong. Directors approach him looking for new, promising talents. The producers are involved with casting the stars, but Dani casts everyone else.

He has always been interested in film. While studying architecture at McGill, Dani organized student film showings, was a member of the film society, and ran a film workshop. After receiving his Bachelor of Architecture he began to design stores and build houses, then fell into film by accident.

*Ashley Murray asked him for assistance one day when they were doing video auditions for the actors workshop at the National Film Board. And Dani was hooked. He became involved as an all-around gofer during the beginning of the Board's drama program. One of his first films was John Smith's **Bargain Basement**. Soon he became an assistant director and has been working in film ever since. In the following interview he explains what the work of a casting director involves.*

Cinema Canada: What exactly does a casting director do?

Dani Hausmann: First I read the script for a particular film, and then I make a list of the characters and the roles. I discuss the various parts with the director and select the actors I think might be right for the parts. Then I organize auditions.

You give an actor the lines of a scene ten or fifteen minutes before the audition, then the actor says the lines and acts them out for me and the directors.

Cinema Canada: What do you do during these auditions?

Dani Hausmann: My job is to make sure that (A) a good actor is not overlooked. It's easy for that to happen because there are so many people. I will discuss the actor with the director before and after the audition; (B) I screen the actors, then narrow it down to three or four choices for any one part. The rest is variable. The director picks somebody. Then I call that person and say, "You have the part. It's such-and-such dates, are you available?"

Depending on the situation, either myself or the company will contract the actor, but usually the casting director contracts the actor. I arrange for him to sign, and I work out the fees. The contract is with the film company, and I'm the middleman working between the producers and the actors. I can negotiate, but I negotiate for the producer.

Cinema Canada: How are you paid?

Dani Hausmann: I get paid on a fee basis. It varies according to the number of parts and the budget of the film. I make



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myself available for the entire production to handle any changes that come up. And believe me, they do!

Cinema Canada : *How do actors reach you ?*

Dani Hausmann : I like to see new people all the time. Actors call me and I then make an appointment to meet with them. They must bring a curriculum vitae, accompanied by an 8" x 10" photograph. But I always take a Polaroid of the actors anyway, because sometimes you wouldn't even recognize the people from the picture

they bring! Ninety-eight per cent of the time the picture is a million times better than the real thing. But that doesn't necessarily mean that when the actor is on camera he won't photograph as well as in the picture.

Sometimes I also cast extras in a film, but basically I'm interested in actors — people who *are* actors, not necessarily people who *want to be* actors or people who act part-time. If I have time, I'm willing to meet anybody because I believe many people have potential. I believe in the lady whose kids are off to school and

all of a sudden she thinks of acting. And sure enough, she has some talent. But by and large, there's a tremendous number of people who are really very fringe — and who, in reality, are not very good actors at all.

Cinema Canada : *Do you tell them that?*

Dani Hausmann : No.

Cinema Canada : *Are there other casting agencies in Montreal ?*

Dani Hausmann : There are no agents in Montreal except for Constance Brown, and she's mainly concerned with models. What is missing are actors' agents.

Cinema Canada : *Why are there no agents ?*

Dani Hausmann : English speaking actors are leaving this province, which means that an agent really can't make that much money. It's much easier for an agent to just sit back in Toronto and let the actors come to him, than for him to come up here and open an office. Traditionally, French actors do not have agents. In French movies, it's a smaller market, and all the directors know all the actors. In English — the moment you refer to Toronto — there are so many people. It's too hard for one person to know everyone. Agents are then handy for a casting director.

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If you grow up in Quebec and you're French, and you watch French TV, and you see a few of the Quebecois films that come out, you've seen all the actors. English directors are not as exposed to their own actors. They know the American stars much more. If you're French, you stay here, you work here. If you're English, you work all over. If you're lucky, you'll go to New York. English actors travel more.

Cinema Canada: *What unusual situations have you encountered?*

Dani Hausmann: The film *Suzanne*, directed by Robin Spry, called for a half-English, half-French cast. The script was in English, but we discussed at length whether some roles required a French actor or English actor. Originally we were looking for a French Canadian lead, but then we realized that the lead had to be English-speaking for the script to make sense, because most of the script was in English. It didn't make sense to have two actors with French accents talking to each other in English! It was a very rewarding experience, having to mix French and English actors. Jennifer Dale, the lead, was cast out of Toronto.

Cinema Canada: *What makes casting difficult?*

Dani Hausmann: I'm often asked to cast something which is 'uncastable' here. I have to say no to Canadian actors, for example, because the script is set in the States, and I need an authentic American look and voice which doesn't exist here. Or I'm asked to find a beautiful, gorgeous Brazilian girl — who can act!

Cinema Canada: *Where do you look?*

Dani Hausmann: In the woodwork.

Cinema Canada: *What are some of the other films you have cast?*

Dani Hausmann: I just finished casting *The Lucky Star*, set in Amsterdam during the war, with a blend of French and Jewish actors. For *Final Assignment*, a 6.5 million dollar picture, set in Moscow, I cast the film from top to bottom. I searched

in the Russian community to find more than a thousand authentic-looking actors, and I put an ad in *The Gazette* and the *Montreal Star*.

I also did such Canadian classics as *Hog Wild*, *Dirty Tricks* and *Scanners*, and I cast more than two thousand extras for *City on Fire*, as well as collaborating on about sixty speaking parts.

For *Suzanne*, I had to cast a young girl, nine or ten years old, who had to look like Jennifer Dale, the lead star, and speak English and French. Oh... she also had to have brown eyes.

Cinema Canada: *Who are the hardest people to cast?*

Dani Hausmann: Children are the toughest because there's no specific place to find them and because you can't tell when a child will feel natural or shy. Casting is like scouting for baseball. I make connections with amateur acting organizations — contacts for potential talent. I'm doing casting because I think it's important and talents have to be encouraged and developed — it doesn't happen by accident.

Cinema Canada: *What are your plans for the future?*

Dani Hausmann: I enjoy casting. It has allowed me to open my own office and to work on many different films, which gives me a kind of over-view of the industry. I worked very hard as an assistant director, and I suddenly realized that I hadn't yet worked on a movie I would pay \$3.75 to see.

I want to meet writers and establish relationships with directors and producers, as well as actors, to be able to make certain kinds of movies. There's money these days, but producers literally don't know where to go for scripts — either the producer waits, or he goes to an American agent to buy a script. To make good movies — and not just "B" movies, like what's happening now — you have to think in terms of writing, acting and especially, directing talent. At the moment,

the problem is that there is money and not enough talent. Good directors in Canada come from TV — they went in London to work at the BBC. They did TV shows in the States. Daryl Duke and Alvin Rakoff are back because there's work.

I believe very strongly in Montreal as a film city. Here I can see all the French and foreign films. There are an amazing number of repertory houses for a town this size, including the Conservatoire d'art cinématographique and the Cinémathèque québécoise. And, as far as making films, there were twenty-three features shot in Montreal last year. Under normal circumstances, most of these films would have been made in Toronto, but they were not, because (A) the locations are here — they're special, and Montreal's unique; it's more European. (B) the crews are excellent, and (C) it's cheaper. Toronto is a more expensive city. For some reason, producers are here: the Jewish entrepreneurs and the money. A producer doesn't have to be talented. He has to have imagination and drive. A director has to be talented.

Cinema Canada: *Where can someone learn to be a filmmaker?*

Dani Hausmann: One of the big problems is that there are no real film schools in Canada. The Film Board has operated as a film school of sorts. But some of the top American directors come out of schools: there are two well-known ones — UCLA and NYU — which are producing some of the best directors, like Coppola, Scorsese, Lucas.

In Canada you do not seem to have any top-learning centers for film. The vision of the founders is important.

The American film schools are very well organized. Their ambitions are to turn out professional filmmakers. The schools here are simply academic courses. They study film like they study art. If you keep making forty to fifty films a year in this country, and you have all this money invested in it, I think a new kind of training structure has to be created. Now, the possibility exists in Canada for a very young director to jump from a half-hour drama to a low-budget, commercial feature. For example, *Pinball Summer* was directed by George Mihalka who had made a student production *Pizza to Go* at Sir George Williams University just previously. The Canadian scene is changing fast.

Cinema Canada: *And the Hausmann philosophy?*

Dani Hausmann: Life is short! It's not a question of making money... I want to make good films!

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by george l. george

Aspects of Cinema

Edited by Peter Cowie with customary competence and accuracy, **International Film Guide 1980** proves again to be the essential comprehensive survey of world production of theatrical films. This 17th annual edition surveys 53 countries from Afghanistan to Yugoslavia with informative appraisals of their most notable feature films, selects five "Directors of the Year," and covers many other production-related areas (Barnes \$7.95).

Some 12,000 films are listed in the 2nd edition of **Halliwell's Film Guide**, a record of the last 50 years to which Leslie Halliwell lends his expertise and erudition. This invaluable source book offers basic credits, data, thumbnail synopses of plots, a valid rating system and occasional quotes from critics' reviews. In an appended essay, Halliwell takes an informative though overly dim view of current film trends, younger filmmakers and, in general, the future of film (Scribners \$36).

Richard Maurice Hurst's well-documented survey of Hollywood's historic source of "B" pictures, **Republic Studios: Between Poverty Row and the Majors** discusses the role it played from the '30s through the '50s. Its comprehensive overview of action films, cowboy epics and popular serials also deals with the studio's financial structure and its contribution to the movie industry (Scarecrow \$13.50).

In **Caligari's Children**, S.S. Prawer explores the public's fascination with terror films and the techniques used to stimulate it. His broadly based and scholarly study establishes the link between German silent horror movies and their current counterparts, affording an in-depth appraisal of the genre's spoken and visual aspects and its cultural contents (Oxford U. Press \$19.95).

Christopher Faulkner's authoritative study, **Jean Renoir**, is a thorough reference and resource guide to the life and career of the late director. The biography is the most complete ever published, the

filmography rich in exhaustive detail. Included also are data on Renoir's work with other directors, the plays he staged, scripts, books and articles he wrote, as well as writings about him, plus a record of his films in libraries and archives, commercial distribution outlets, and various indices (G.K. Hall \$40).

Three additions to G.K. Hall's Twayne Theatrical Arts Series offer valuable portraits of notable directors: **William Wyler** by Michael A. Anderegg, **Douglas Sirk** by Michael Stern and **Peter Watkins** by Joseph A. Gomez. Each director is presented in knowledgeable perspective of his favorite themes and cinematic sense, with annotated analyses of his films, a bibliography, a filmography, and an index. Ably edited by Warren French, these books' scholarship is exemplary, and their writing commendably factual (\$9.95).

Dore Schary who, as MGM production head (1948-50) manifested understanding and a collaborative spirit towards his staff, recalls in **Hayday** the turbulent, bewildering and creative period of his Hollywood career. This candid, intimate and mellow autobiography is especially interesting as an honest evaluation of the struggles — corporate, political, personal — that agitated the film capital during those hectic years (Little, Brown \$14.95).

Three biographies of Gary Cooper, published almost simultaneously, afford us complementary slants of the late star's life and career. **Coop** by Stuart M. Kaminski, in addition to reprising the better known facts of Cooper's life, offers an intriguing analysis of his perceived androgyny (St. Martin's Press \$10.95). Hector Arce's **Gary Cooper** attractively plays up the star's sentimental involvements with numerous ladies (Morrow \$10.95). In **The Last Hero**, Larry Swindell paints a well-rounded picture of the performer and his Hollywood milieu (Doubleday \$12.95).

Wells Root, an established film/TV scenarist, has written a highly effective guide to his craft, **Writing the Script**. He examines the diverse elements of screenwriting — story, conflict, character, dialogue, and suspense — with references to celebrated films, and offers valuable advice about finding an agent, developing sales procedures, etc. (Holt, Rinehart, Winston \$12.95/5.95).

Brian Henderson's **A Critique of Film Theory** is a scholarly exploration of the concepts and methods of movie analysis, in which he seeks a rational basis for a reconciliation of mutually exclusive cinematic doctrines (Dutton \$15.95/8.95).

In **The World Viewed**, Stanley Cavell appraises the nature of cinema, essentially through a perceptive consideration of significant passages in various films and the perspectives of notable directors (Harvard U. Press \$12.50/5.95).

Recent French Books

An important and comprehensive study, **La musique du film** by Alain Lacombe and Claude Rocle seeks out and defines the ways in which music "brings an increasing significance to the chemistry of cinema." This understanding of music as a prime motivating element in the dramatic structure of film is based on the authors' long personal involvement, expanded in an extensive international catalogue of relevant bio/filmo/discographies (Van de Velde FF195).

The contribution that Soviet director Sergei Eisenstein made to the esthetics of cinema, both through his writings and his films, is discussed in a basic volume, **Montage Eisenstein** by Jacques Aumont. In this systematic study of the director's theoretical texts and their reflection in his filmic oeuvre, Aumont extracts the key concepts that guided Eisenstein's work, giving deeper meaning to his montage theory and exploring its component parts: film "fragments," framing and visual conflict (Albatros FF52).

In its collection "Têtes d'affiche," Éditions PAC publish valuable bio/filmo-graphies of leading film performers that illuminate the continental perception of their work. Particularly significant is **Jane Fonda** by Gilles Gressard, whose analysis of the actress as a faithful — even premonitory — reflection of the sociopolitical evolution of her native land is as perceptive as it is well researched (FF50). The same can be said of Michel Lebrun's **Woody Allen**, a stimulatingly original assessment of his work (FF47). Other volumes in the series deal with **Klaus Kinsky** and **Telly Savalas**, both by Philippe Setbon, and **Alain Delon** by Alain Rode.

Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.

TECH NEWS

Making The Original Film Recordings

no. 10 in a series of 10

by rodger j. ross

Filmmakers do not normally look upon their work as using a camera to make recordings on film. Yet the camera does record whatever the lens picks up and directs towards the film, and the recordings do portray objects and scenes in a more or less faithful manner, providing that the appropriate focus and aperture setting are used.

The idea that the camera records whatever the lens "sees" becomes more obvious when a tree in a picture appears to be growing out of the top of a person's head, or the shadows in a winter scene turn out to be blue instead of what appeared to the cameraman's eye, at the time of exposure, to be a neutral gray.

Photographers and filmmakers have been encouraged to look upon film as an artistic and creative medium. The beginner is urged to start out by making pictures, instead of learning the principles of photographic image reproduction. The best way to learn what makes a good picture, we are told, is to see a lot of good pictures.

Today, pictures can be made without film, using an electronic (television) camera and videotape as the recording medium. Here, the approach is different — the object is to accurately reproduce the original objects and scenes. The program people working in front of the camera are responsible for the artistic and creative aspects of picture production.

These differences in approach give significantly different results. For example, copies (dubs) of original videotape recordings are normally made on ma-

chines set up in a standardized manner with a test tape, and the playback machines are optimized on a color bar recording at the head end of each program. When film prints are being made from original negatives, adjustments must be made in the printer settings for each scene to compensate for color and density variations in the negatives. The aim in film timing (grading) is to produce the best possible picture appearance on a projection screen, and it is almost always necessary to make still further adjustments in telecine camera controls, when film prints are being reproduced, to obtain acceptable video signals.

There is no intention here to try to show that either of these approaches to picture-making is better than the other. But it is important to know why so much controversy surrounds the use of film in television programs.

Generating Video Signals from Films

From the earliest days of television, every broadcasting station had at least one telecine for reproducing films. In North America the usual practice was to set up two film projectors and a slide projector, with their light beams directed into a television camera by means of an optical multiplexer. At first, a television technician was assigned to each telecine, to adjust the camera controls so as to compensate for variations in the amount of light reaching the camera due to scene-to-scene differences in picture image densities: the objective was to produce consistent, peak, white and black signal levels at the telecine camera output.

Television engineers complained that the non-uniform characteristics of the film images, causing the annoying variations in signal output, must have been the result of carelessness in making the films, or that filmmakers simply did not understand television requirements. When their protests failed to bring significant improvements in film uniformity, auto-

matic signal level control devices were installed in telecines, and the technicians, formerly employed in manually adjusting signals levels, were assigned to other duties.

Of course, there has never been any requirement in motion picture-making to maintain uniform highlight and shadow densities. The densities in these areas of the picture images can be allowed to vary over a considerable range, producing variations in projected screen brightness that actually enhance picture appearance. Often the highlights are deliberately made as bright as possible for pictorial effect, and these areas in the film images may be very nearly at clear film base. It should not be difficult to imagine what happens when a film such as this is being reproduced in a telecine, with the camera set up for peak white density of 0.30 (as specified by television standards). At the start of the scene, signal level would suddenly increase far above the safe limit of 100 IRE units, and would have to be brought down at once, either by an operator turning a knob in the telecine control unit, or by the automatic signal level control circuit, so as to reduce the amount of light entering the camera. This would, at the same time, reduce the brightness of other picture elements, making the entire scene unacceptably dark in the television pictures.

Proposals for Controlling Film Image Densities

So long as television broadcasters operated the telecine equipment and the reproduction of films in the television system, there seemed to be no alternative but to devise some way to control the densities of film images within prescribed limits.

SMPTE Recommended Practice RP42-1972 specifies that the density corresponding to television white should be 0.30 or 0.40, while the maximum density may be as high as 2.50, depending on scene contrast and film transfer charac-

*Long time Supervisor of Technical Film Operations at the programming centre of CBC, Mr. Ross is the author of two books, **Television Film Engineering and Color Film for Color Television**, has won the Agfa-Gevaert Gold Medal awarded by the Society of Motion Picture and Television Engineers, and is presently Chairman of the SMPTE Board of Editors.*

teristics; but both image gradation and color in these areas may be distorted or lost in the television picture.

The same issue of SMPTE Journal in which this recommended practice appears (Sept. 1972) has another Recommended Practice RP27.7, giving specifications for a gray scale operational alignment test pattern for setting up telecine cameras. The lightest steps of the test pattern have a density of 0.30 (50% transmission).

In Nov. 1959, the Canadian Broadcasting Corp. had a series of three papers in SMPTE Journal with the title "An Engineering Approach to Television Film." In these papers proposals were made to improve the uniformity of film image densities, including the use of a spot photometer to measure the brightness of highlight and shadow areas in scenes, and a special calculator for determining appropriate camera aperture settings.

Later on, in the March 1969 issue of SMPTE Journal, CBC had another series of three papers with the title "An Engineering Approach to Color Telecine." In these papers the concepts in the Nov. 1959 papers were extended to include color film reproduction. It was also proposed that films intended for use in television should be viewed in a standard film review room, in conditions simulating reproduction in a telecine set up with color test patterns.

The work by CBC to improve film reproduction in telecine has attracted attention around the world, and has had significant effects on television film production practices. But filmmakers have been less than enthusiastic over the use of spot photometers for setting camera exposure; and attempts by equipment manufacturers to encourage the use of electronic accessories for film cameras, giving video monitoring signals, have not been notably successful. Even the use of automatic, camera exposure control — so successful in the operation of Super 8 amateur cameras — has not been accepted by 16mm. professional filmmakers.

Film Post Production on videotape — A New Approach

For years filmmakers have been insisting that there must be some alternative to the rigorous demands of television broadcasters for more uniformity in film image densities. But surely, few could have anticipated that they would one day have the opportunity to make television pictures from their own films.

Within the past year or two the role of film in television has changed dramatically. At the same time, quite startling improvements have been achieved in film

reproducing methods, and in the quality of the pictures obtainable from film.

As the changeover from film to electronic news gathering (ENG) began to take place, many television broadcasters set to work to eliminate on-air telecine operations altogether, by transferring film programs to videotape prior to scheduled air times. Soon, video post-production companies and motion picture laboratories were installing telecine equipment to make film-to-videotape transfers, and advertising agency representatives were personally supervising film transfer operations. These, and others like them, demanded more flexible and versatile film reproducing facilities, and the personal attention of skilled operating personnel, to produce the best possible television pictures from film.

These developments have completely altered the previous attitude towards film as a source of television pictures. With the flying spot scanner to reproduce the film images, and the highly sophisticated electronic picture modifying systems now available, the old restrictions on films intended for television are being abandoned. Filmmakers are now insisting that the television pictures from film should look like directly-projected screen displays. This is a far cry from television broadcasters' demands of only a few years ago, that the pictures from film should match the pictures from live television cameras.

Of course, the old problems with film, that broadcasters had to deal with when they were responsible for film reproduction, did not simply vanish when this new approach was adopted. All the old problems — scene-to-scene variations in highlight and shadow densities, and sometimes quite large shifts in color — still exist. But now we have better equipment, and more flexible methods for dealing with these problems.

In the transmission of film programs directly to the public, as part of a television station's broadcasting service, adjustments of telecine controls have to be made at the start of each scene while the film is running. But when a film is being transferred to videotape the equipment can be stopped, and scenes can be re-recorded with the most favorable settings of telecine controls. Facilities are now available for storing individual scene corrections in a memory, and applying these corrections automatically at the start of each scene during a continuous transfer of the film to videotape. With these facilities, each scene can be viewed and corrected during a preview or rehearsal session, and successive scenes can be matched by rewinding the film and putting

in the previously selected picture modifications from the memory. All of this can be done from a central post-production console while the corrected color picture displays appear on conveniently located television monitors.

In these film post production operations there is still the same need to maintain uniform, peak, white and black signal levels, and make adjustments of the telecine controls to compensate for variations in highlight and shadow densities. But now the adjustments can be made at the start of each scene during the preview and rehearsal session, and recorded in the memory along with the other picture modifying adjustments. Previously difficult scenes, in which people appear against bright sky backgrounds, can often be salvaged with the variable gamma controls now available in the new generation telecines.

As filmmakers gain direct access to television film reproducing facilities, the importance of maintaining uniform film image characteristics will become more apparent. The new, more versatile facilities may appear to give filmmakers greater latitude, but films with the smallest density and color variations, scene-to-scene, will always yield the best television pictures.

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FILM REVIEWS

Peter Medak's The Changeling

p.c. Chessman Palk Productions Ltd. p. Joel B. Michaels, Garth H. Drabinsky assist. to p. Christine Pittel p. co-ord. Susanne Lore p. man. James Margellos, George Margellos (assist.) loc. man. Rondi Johnson p. sec. Catherine Howard p. assistants Frederick Frame, Wayne McLaughlin, Kimberley Richardson, Tom Braidwood loc. auditor James R. Westwell account. Heather McIntosh, Sandra Palmer (assist.) d. Peter Medak a.d. Irby Smith (1st.), Fiona Jackson (2nd) screenplay William Gray, Diana Maddox story Russell Hunter props. John Berger, J. Hipman Chow (assist.) art d. Reuben Freed scenic artist James Woods set dec. Keith Pepper, Steven Shewchuck (assist.) d.ph. John Coquillon cam. op. James R. Connell cam. assist. Thom Ryan (1st), Benton Spencer (2nd) sd. mix James Pilcher boom Herb Heritage original mus. Rick Wilkins mus. arrange. Kenneth Wannberg mus. box theme Howard Blake ed. Lilla Pederson, Doris Dyck (assist.) ward. Kerry Holmes, Maureen Hiscox, Anthony Scarano cost. design. Roberta Weiner make-up Delbert Acevedo, sma; Ken Brooke, Linda Brown hair Roberto Fernandez, Renate Leuschner, Salli Bailey gaf. Frank Heeney, David Anderson best boys Art Collier, Rick Allen grip Alan White, Ron Gillham, John Scott, Frederick Ransom, Paul Abram, Frederick Wharton stills Philip Hersee special effects Gene Grigg (co-ord.), Michael Clifford, Barry Madden, William Orr (assist.s) stunt co-ord. Max Kleven cast. Nancy Isaak (Vancouver), B.C.I. Casting (N.Y. & L.A.), Canadian Casting Associates (Toronto) l.p. George C. Scott, Trish Van Devere, Melvyn Douglas, Jean Marsh, John Colicos, James B. Douglas, Madeleine Thornton-Sherwood, Roberta Maxwell, Bernard Behrens, Frances Hyland, Ruth Springford, Barry Morse, Eric Christmas, Helen Burns, Chris Gampel, Janne Mortil, Louis Zorich cont. Patti Robertson pub. Lynda Friendly, First Performance Public Relations col. 35mm length 107 min. year 1979 dist. Pan-Canadian Film Distributors (Can.), Associated Film Distribution — an I.T.C. company (U.S.A.).

Amidst the general state of apprehension about the quality of last year's film crop, Garth Drabinsky's and Joel Michael's gothic-suspense picture, *The Changeling*, seems to be such a ray of hope that it has caused considerable rejoicing. The film is, without doubt, the classiest-looking imitation of an American film ever shot in Canada. If this was its goal, then congratulations are in order.

Much of the story is familiar. A composer, John Russell (George C. Scott)



Claire Norman (Trish Van Devere) exchanging pleasantries with composer John Russell (George C. Scott) in *The Changeling*

loses his wife (Jean Marsh, in what might be the briefest star-billing performance on record), and his daughter in a car accident in upstate New York. In his grief, he accepts a teaching post in Seattle where he soon meets a woman called Claire Norman (Trish Van Devere).

Given that a prerequisite of this genre is an audience's agreement that it will suspend a considerable amount of disbelief, there are moments in this story where granting permission for a pre-frontal lobotomy might be more in order. One such moment occurs when Van Devere, who works for the local historical society, finds Scott a house — a neglected old mansion of utterly staggering enormity and magnificence. We must accept that he lives in it completely alone.

As might be expected, the house is possessed; and it isn't long before its ghostly and somewhat familiar repertoire of messages begins, with Scott being awakened one morning by a loud metallic pounding. (This same sound was last heard in the 1963 film, *The Haunting*.)

Later, the sound of a window smashing at the top of the house leads him to a hidden attic room filled with the dusty

effects of a young child, including a small wheelchair, and a music box which, astonishingly, plays the same melody, note for note, that Scott composed the day before.

Van Devere is soon drawn into the mystery, and when presented with the bizarre evidence of the music box, responds with perfect poise and utter calm, stating, "It's a startling coincidence."

This prompted the first sniggering from cynics in the audience, who apparently were not suspending disbelief quite far enough to accept such a blindly incongruous understatement.

To check out the house's history, Scott goes to the Historical Society, where Van Devere's superior, Minnie Huxley (played by Ruth Springford, in a role lying somewhere between a Nazi Commandant and the innkeeper's wife in a *Dracula* movie) states, "That house is not fit to live in. It doesn't want people." Such creaky and unnecessary lines serve little purpose but to generate unwanted giggles and cause an audience to pull even further back from their disbelief agreement.

For some unfathomable reason, Scott chooses not to question Huxley any further, even though she appears to know a

lot more than anyone else. Instead, he organizes a seance, where Helen Burns turns in a terrifyingly believable performance as a psychic medium. Through the rather nebulous connection of Scott's recent bereavement, it evolves that a 'presence' is not only trying to communicate with him, but also gain his assistance to settle an old score.

Ultimately, this brings Scott to old Senator Joe Carmichael (Melvyn Douglas in an excellent performance). However, in the final confrontation, even Douglas is unable to overcome the inconsistencies built into his character, and the result undermines a scene on which so much hinges that it sets a wonky tone for the bang-up, no-holds-barred, burn-down-all-the-sets ending.

With few exceptions, there seems to have been little restraint in any area of this production.

The script by William Gray and Diana Maddox, from the story by Russell Hunter, brings into play all the well-worn tactics of the genre, though many of them, on their own, work effectively — largely due to George C. Scott's almost consistently intelligent performance.

Rick Wilkins' score contains a sweet and haunting melody and the cues are admirable. But in the end, the music is laid on too thickly, as though silence behind scenes is almost unthinkable, and the audience must be continually reminded of how nervous it should be.

Trevor Williams' art direction is another area where the film goes overboard. Costumes are intrusively tasteful, and the sets so sumptuous that one can't help wondering how these people got so filthy rich.

Director Peter Medak's overall pace is languorous, too often dwelling on the scenery and plot points that are already more than clear. The resulting film runs about twenty minutes too long. Though a good line of tension runs through certain sequences, the meanderings and credibility problems make it tough to maintain.

The most serious error of excess has to do with the character of the 'spirit' in the house, which seems to have been delineated not by the writers, but by what must have been an enormous special effects budget.

If this spirit can make thunderous sounds, open and slam doors, strike piano keys, break windows, switch on lights, turn on taps, make its voice heard on tape, dictate musical compositions to Scott's unconscious, throw glasses, instantaneously retrieve a child's ball thrown into a distant river, push wheelchairs around, make gold chains slink up

out of the ground, appear to a child in another house, shatter mirrors, cause fatal car accidents, violently shake massive pieces of furniture in an office miles away, set fires and cause hurricane winds (even indoors), what does it really need Scott for?

With its four, major, foreign stars, the one area where this picture has managed to show restraint is in its use of Canadian performers. Much has been made of this lately, and with good reason. It's amazing to see just how tiny these token cameos for indigenous talent can become; and taking co-star billing for a three-minute part seems a humiliating concession.

Most noticeable among the locals, aside from those mentioned, is a flash of Barry Morse as a parapsychologist, and a single scene of John Colicos in a broad, eye-popping parody of a police chief.

Trish Van Devere's performance so often relies on bland and elegant poise, and an impeccable wardrobe, that one is

tempted to speculate that her participation, and name above the title, could be one of the perks that goes along with being Mrs. George C. Scott.

The Changeling won 'Best Picture' at Canada's Genie Awards; but alas, these things are relative. In the American system, this would be comparable to something less than **The Omen** or **The Offering** winning a Best Picture Oscar.

In addition, **The Changeling** will undoubtedly do business, and could even garner good reviews in certain places. But there's something vaguely dishonest about this picture. At its core, it has not been well enough constructed to offer much more than a rehash of some of the gothic-suspense genre's most tortured clichés, and no amount of spectacular production value is really able to compensate.

Roy Moore

Jean Beaudin's Cordélia

p.c. National Film Board in collaboration with Radio-Canada p. Jean-Marc Garand p.man. Laurence Paré d. Jean Beaudin a.d. Jacques Benoit sc. Jean Beaudin, Marcel Sabourin, based on novel **La lampe dans la fenêtre** by Pauline Cadieux cont. Monique Champagne art. d. Denis Boucher, Vianney Gauthier d.ph. Pierre Mignot sd. Jacques Blain mus. Maurice Blackburn ed. Jean Beaudin cost. Louise Jobin chief elec. Kevin O'Connell l.p. Louise Portal, Gaston Lepage, Raymond Cloutier, Gilbert Sicotte, James Blendik, Pierre Gobeil, Jean-Louis Roux, Marcel Sabourin, Claude Gauthier, Jean-Pierre Masson, Julie Morand, Michelle Rossignol, Olivette Thibault, Lionel Villeneuve, Rolland Bédard, Françoise Berd, Roger Garand, Jean Gascon, Henry Ramer, Serge Thériault pub. Les Films Mutuels col. 35mm length 118 min. year 1979 dist. Les Films Mutuels.

"Guilty for having loved life... Condemned for having lived it passionately." So cry out these lines from the advertisement which, along with a picture of Cordélia (Louise Portal) pulling at prison bars, announces that this is a tragic film of injustice. Cordélia Viau's husband was murdered in 1897, and the film is about the unjust trial and hanging of Cordélia and her supposed lover, Samuel. *La Presse* claims the affair "still haunts the memory of the population" of Quebec, and that it has become a legend here.

Cordélia is a film of social criticism, and in particular, a criticism of Quebec

society at the turn of the century. The overwhelming power of the Catholic Church parallels that of the legal system, and is just as oppressive. The force behind

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FILM REVIEWS



No escape for Cordélia (Louise Portal)

these all-powerful and inflexible institutions stems from the social mores of the times, and the intolerance of family-oriented rural society. The village women express most of this intolerance; an intolerance which ranges from the suppressed resentment of the women who watch over Cordélia's mourning for her dead husband, to the blatant, spitting animosity of Samuel's mother. Why do they hate her? Because Cordélia loves to sing and dance and enjoy life? Or is it because she loves to flirt, and spends her time with men, instead of other women? Or, most damning of all, is it because of the social crime she commits by not having any children?

Who the real murderer is, and why Cordélia and Samuel are persecuted, are questions which demand attention in the plot of such a film. But what if the 'whodunit' cannot be solved, as is the case here? The determination of the legal system to find them guilty for, what is presumably, someone else's crime, is carefully documented in the film. But the motivation for this persecution is only half-explained in a rapid series of mysterious meetings between important officials in the city and in strange country châteaux. This issue is inadequately dealt with, perhaps because of a too-strict interpretation of the book on which it is based, *La lampe dans la fenêtre*. In book form, the vague suggestions and hints of a

possible solution to the mystery crime are acceptable; but an unexplained treatment of plot details does not usually work in a film — especially if the film itself introduces details and then ignores them. In doing so, one concludes that the crime's solution would have been better left totally to the spectator's imagination.

Also confusing is the mystery of Cordélia's skin disease. The titles preceeding the film suggest that the disease has scarred her psychologically but, strangely, there is only one direct reference to it in the plot. After nearly being raped, she cries out in shame that she has never shown it (her scarred skin?) to anyone. But what she says doesn't seem to make any sense, for her reference to the disease is far from explicit, as is the shot of her exposed abdomen. If indeed the disease has scarred her psychologically and physically, why is this not made clearer, especially in the one scene that explicitly deals with the subject?

Like Beaudin's last feature, **J.A. Martin photographe**, *Cordélia* is also a sumptuous period piece of pastel colours, soft, expressive lighting and glimpses of a visually beautiful past. But occasionally the prettiness of these images creates a discord in the film, not unlike that resulting from the unexplained plot details already discussed. The beautiful light in the jail makes Cordélia's imprisonment appear unnecessarily romantic. And in the hang-

ing scene, some of the beautiful close-up textures, of the wood of the scaffolding, the rope, and the black veil over her face, seem to detract from the emotional climax itself.

Beaudin is a master filmmaker, and he presents the film as a series of short, unified sequences, separate emotional events or comments which are memory units in the building of this portrait of the emotional Cordélia. Often the characters in a sequence communicate entirely through glances or peculiar expressions. Beaudin's camera style is also very interesting. Often the camera does not move, or moves very subtly to follow the central character in frame — usually Cordélia. At other moments, when Cordélia does not move and is alone in frame, (at home or in prison), the camera moves in very slowly to an ever closer close-up. The camera is always discreet, never attracting attention to itself.

An obviously moving camera is used in only three sequences. These are the scenes where the people in the community are all seated together: in the church, at the trial, and at the hanging. The camera tracks slowly across the townspeople in a different way each time, finally, directly accusing the faces of legal murder.

As for the acting, the performers are generally excellent; particularly Gaston Lepage as the "haunting" face for the country bumpkin, Samuel, and Raymond Cloutier, as the loathsome family friend and public prosecutor, Jos Fortier. Louise Portal's performance as Cordélia is also superb, and suffers only in comparison with Monique Mercure in a similarly challenging role in **J.A. Martin**. Unfortunate as it is, this comparison will be made almost automatically by anyone who has seen both films, because of their similar subject matter, and their shared directorial vision and style. However, Portal brings to the character a liveliness, vitality and range of emotion absolutely essential to the film's success. For example, one of the most moving scenes in the entire film is highly improbable, and would easily be unbelievable were it not for Portal's talent. Cordélia, seen through the bars of her cell, is singing under the window. It seems absurd, but she is half-singing, half-screaming about how happy she is, and how beautiful life is. For a very long time, we are captivated by Cordélia, her depression, her strength, and her humanity.

Cordélia is a fine and moving film. It is a flawed masterpiece. Not surprisingly, it is also a success, both at the box office and with the critics.

Mark Leslie

Claude Pinoteau's Jigsaw

p.c. Cinévidéo (Mtl.), Les Films Ariane - F.R. 3 (Paris) **exec. p.** Joseph F. Beaubien **p.** Alexander Mnouchkine, Georges Dancigers, Denis Héroux **d.** Claude Pinoteau **sc.** Jean-Claude Carrière, Claude Pinoteau **adapt.** Charles Israel **art.d.** Earl Preston **d.ph.** Jean Boffety **sd.** Richard Lightstone **mus.** Claude Bolling **ed.** Marie-Joseph Yoyotte **l.p.** Lino Ventura, Angie Dickinson, Laurent Malet, Chris Wiggins, Hollis McLaren, R.H. Thompson, Donald Pleasence, Lisa Pelikan, Murray Westgate, Olivier Guespin, Peter Hicks **col.** Eastman colour, 35mm **length** 105 min. **year** 1979 **dist.** Ciné 360 Inc. (Fr.-version), Creswin Films (Eng.-version)

As the English title suggests, **Jigsaw** is supposed to be a film of puzzles. As the French title, *L'homme en colère* (The Angry Man) implies, it is supposed to be an action-adventure story. The Canadian-French co-production has some impressive persons associated with it; director Claude Pinoteau and star Lino Ventura previously collaborated on a taut, low-key drama called **The Silent One**. Co-writer Jean-Claude Carrière has worked with the legendary Luis Bunuel on **The Discrete Charm of the Bourgeoisie**, **The Phantom of Liberty**, and **That Obscure Object of Desire**. But, sad to say, that talent is largely wasted here.

The film begins promisingly enough. A mysterious courier, smuggling himself across the border from New York to Quebec is killed by the man who meets him. Shortly thereafter, the murderer himself dies in a shoot-out with Provincial Police near Mirabel Airport. Soon, retired Air France pilot Romain Duprey (Ventura) arrives in Montreal to claim the body, whom the Mounted Police have told him is his son Julien. But when Duprey and the stolid Colonel McKenzie (Chris Wiggins) view the corpse, it turns out not be Julien at all. So the puzzle begins. For McKenzie, it is to find an illegal immigrant and break a smuggling ring with links to the Mafia. For Duprey, the situation is more elemental: it is his opportunity to find his son — with whom he has been at odds since his wife's tragic death — and be reconciled with him.

Decent films have been made from worse dross than this, and, to his credit, Lino Ventura tries hard to make something out of his role, much as he did in Jack Gold's misbegotten **The Medusa Touch**. But Pinoteau gives him little help. Instead, he throws him from situation to situation

in a somewhat frantic attempt to keep the plot moving. Thus, Duprey is beaten up outside a disco for two reasons — so that composer Claude Bolling can throw in a 'number,' and so that Duprey can be introduced to the romantic interest, a rather inept waitress named Karen (Angie Dickinson), into whose car he is dumped.

That Pinoteau does not really know how to keep the story on course is clear from this, and he continues to lead characters off and on at random. McKenzie and his men pop up from time to time, as does a sleazy character named Rumpelmeyer (a perfect name for Donald Pleasence), who is also looking for the younger Duprey. Meanwhile, Romain's search for Julien leads him to the surly weightlifter/pinball arcade clerk Keefer Bork, and his pregnant girlfriend Nancy. After some perfunctory fisticuffs are exchanged, Romain's off to the Montreal Forum, where he finds Julien's girlfriend, Anne, working a concession in the stands.

The film might have been salvaged from its lack of focus if the actors had been given some guidance in their characters; but except for Ventura, Wiggins and Pleasence, everyone in the cast seems at a loss. R.H. Thompson looks incongruous as the muscleman Bork, while Hollis McLaren as Nancy, and Angie Dickinson as Karen, are out of place and embarrassed. American actress Lisa Peli-

kan, who was impressive in **Julia** as Vanessa Redgrave's teenage self, finds the part of Anne a straitjacket — not the least helped by the quirky dubbing, from which Dickinson also suffers. To make matters worse, when Julien does appear, he is played with exceptional woodiness by Laurent Malet, who helped sink **Blood Relatives** as Lisa Langlois' incestuous cousin.

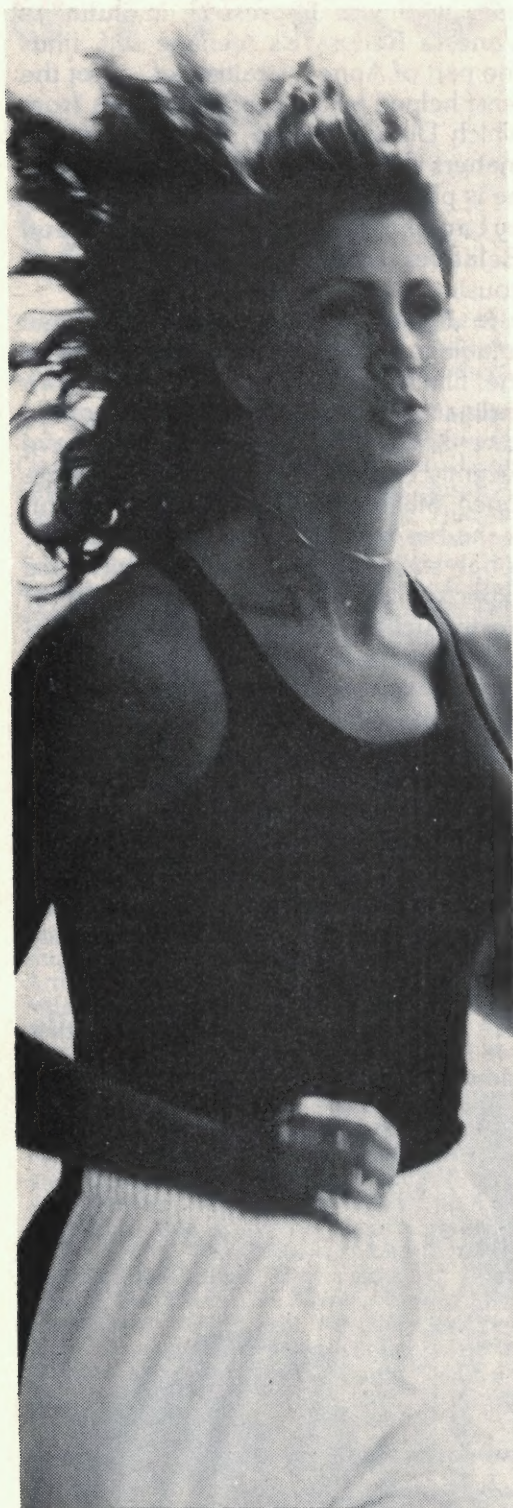
In **Jigsaw**, Claude Pinoteau has been unable to reconcile the conflicts between the film's thriller format and his own inclination to deal with characterization. Like other French directors who have recently come to North America — Le-louch, Malle, Chabrol, Gessner, Matalon — he has had trouble adapting his personal style to the formats which are expected in the commercial world of North America. The problems of illegal immigrants in Canada, and the influence of organized crime in a city like Montreal are themes which beg for telling on the screen. Anyone, however, who wants to find out about the underworld fringes that Pinoteau deals with, would be better advised to try and catch the Vitale-Moyle-Lack trilogy of **Montreal Main**, **East End Hustle** and **The Rubber Gun**, rather than **Jigsaw**. Here, the pieces do not fit together.

Paul Costabile



Romain (Lino Ventura) roughing up Kevin (R.H. Thompson) for concealing information in **Jigsaw**

SHORT FILM REVIEWS



"Debbie Van Kiebel shows that running 'looks good'"

Born To Run

p.c. Window Films Ltd. p. Martin Harbury, Ilana Frank assoc. p. Ken Gass, Anna Stratton d/ed. Peter Shatalow cfe narr. Debbie Van Kiebel d. ph. Robert New ph. assist. Michael Savoie, Mark Irwin, Robin Miller assist. cam. Lynn Rotin sd. rec. John Megill sd. mix David Appleby mus. John Mills Cockell col. l6mm. running time 25 min. year 1979 dist. Viking Film Dist. (Canada), Wombat Prod. Inc. (U. S.)

Born to Run, first screened last September by the CBC, is a well-constructed short film about the pleasures and possibilities of running. An obvious amount of enthusiasm has gone into the project — and it shows.

Any misgivings in the average audience regarding the sport have been anticipated, and are taken up in a positive spirit as reasons to run. This approach is supported by the use of testimonials from a cross-section of runners. For example, those in the audience who doubt their physical suitability, are answered by a doctor from The Toronto Rehabilitation Centre, who prescribes the sport for heart-attack victims. A Toronto chiropractor, who runs herself, advises her patients to run. Another woman, sixty years of age, describes the exhilaration she has felt since she began running, at the age of forty-six. Debbie Van Kiebel shows that running "looks good". Footage of 7,500 runners in a Toronto mini-marathon, makes it clear that runners in the streets are no longer "unusual". An executive explains that running every morning does not deter him from his work, but adds to his efficiency and productivity at the office, while relieving stress. The sight of Jerome Drayton, marathon runner, shown in training for the 1980 Olympics, proves that the sport does not require extravagant outfitting — just a good pair of shoes.

This film is of a type: strictly promotional. Promotional film style (using testimonials, building a tight visual rhetoric, and smiles, smiles, smiles) can be offensive if the worth of the subject matter is questionable. Some films, however, are about subject matter which is so obviously worth promoting, that this sort of film style is excusable. The use of a strictly documentary film style, for example, would have been inappropriate: the aim of **Born to Run** seems to be to encourage people to try running. Shots of blistered feet, and faces, in the agony of marathon running, would not further this aim. **Born to Run** is not "an objective film" as its press releases state. Nevertheless, it is effective.

Katherine Dolgy

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